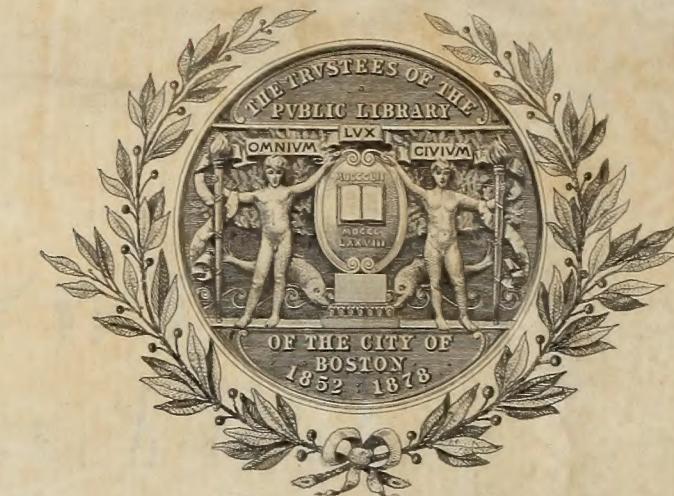


Almanac

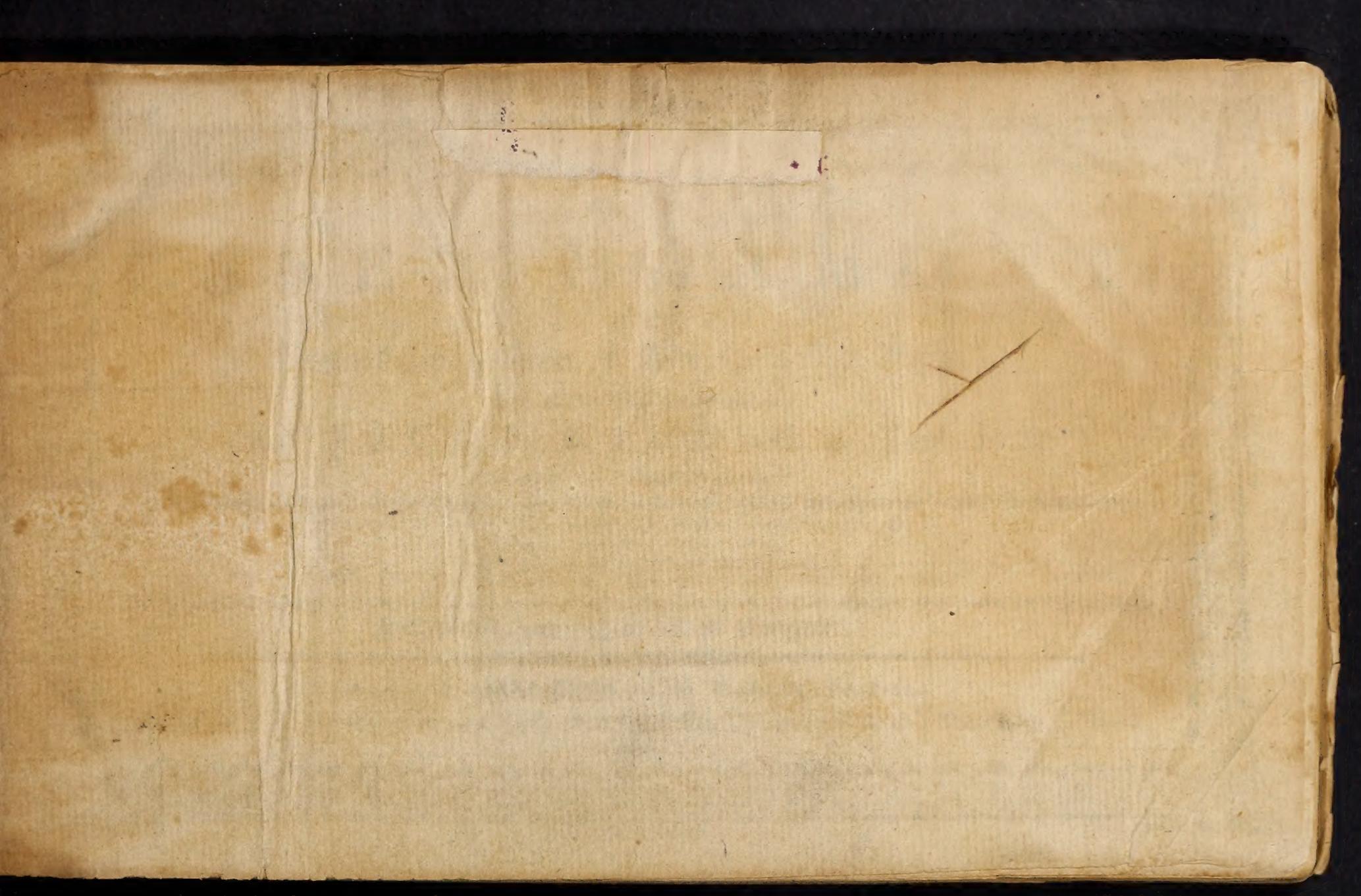
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the Scholfield bequests.



Supper

THE
E S S E X H A R M O N Y:

A N

Original Composition, in Three and Four Parts.

—
BY JACOB KIMBALL, Jun^r. A. B.

Author of the "Rural Harmony."

MUSIC'S BRIGHT "INFLUENCE, THRILLING THRO' THE BREAST,
"CAN LULL E'EN RAGING ANGUISH INTO REST,
"AND OFT ITS WILDLY, SWEET-ENCHANTING LAY,
"TO FANCY'S MAGIC HEAV'N STEALS THE RAFT THOUGHT AWAY." — HARRIS.

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1800.



DEDICATION.

To the Essex Musical Association, founded in 1797,

The following Work is inscribed : with an ardent wish that it may contribute, in some small degree, towards furthering the object of the Society ; the ameliorating and refining the Taste for Music in this Country ; and that it may have a tendency to increase innocent amusement, as well as to exalt the feelings in public devotion, by their humble servant.

*Schol.
Feb 16. 1800.*

The AUTHOR,

Topsfield, Oct. 1800.



A concise Introduction to the art of Singing.



THE Gamut or Scale of Music is the Lines and Spaces upon which all Music is written. The Gamut in its present state comprises only seven original sounds; every eighth being considered the same as the first. Five of the sounds are whole tones and two are semitones. The Gamut is divided into three parts in three different cliffs, and marked with the seven first letters of the alphabet in the following manner, viz.

1st. The Bass in the F Cliff.

Letters. Notes. Names.

Cliff.	G	Ω	Sol.
F	Ω	—	Fa.
E	Ω	—	La.
D	Ω	—	Sol.
C	Ω	—	Fa.
B	Ω	—	Mi.
A	Ω	—	La.
G	Ω	—	Sol.

2dly. The Counter in the C Cliff.

Letters. Notes. Names.

Cliff.	F	Ω	Fa.
E	Ω	—	La.
D	Ω	—	Sol.
C	Ω	—	Fa.
B	Ω	—	Mi.
A	Ω	—	La.
G	Ω	—	Sol.

3d. The Tenor or Treble in the G cliff.

Letters. Notes. Names.

G	Ω	Sol.
F	Ω	Fa.
E	Ω	La.
D	Ω	Sol.
C	Ω	Fa.
B	Ω	Mi.
A	Ω	La.
G	Ω	Sol.

The semitones are between B and C or Mi—Fa; and E and F—or La—Fa.

It is considered unnecessary to add any directions in what manner Learners should be taught the Gamut, as every Instructor of Music is presumed to have a favorite method of his own.

The note called *Mi*, is the principal or governing note, which renders the following table necessary to be well understood.

If B be natural	Mi is on B.
If B be flat	-- -- on E.
B and E flat	-- -- on A.
B, E and A flat	-- -- on D.
B, E, A and D flat	-- -- on G.

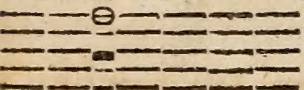
If F be sharp	Mi is on F.
F and C	- - - on C.
F, C and G	- - - on G.
F, C, G and D	- - - on D.
F, C, G, D & A	- - - on A.

The order of the notes above and below the *Mi* is as follows, viz. above it are *fa*, *sol*, *la*, *fa*, *sol*, *la*; and below it are *la*, *sol*, *fa*, *la*, *sol*, *fa*, after which *Mi* returns, either ascending or descending.

Names and Proportions of the Notes and Rests.

Semibreve.

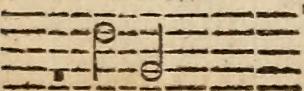
Rest.



The Semibreve is the longest note now in use : of which all others are only parts ; The duration of its sound and that of all other notes is different in different modes of time.

Minims.

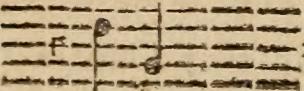
Rest.



The minim is sounded half as long as a Semibreve.

Crotchets.

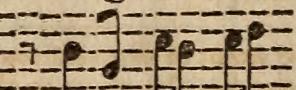
Rest.



The Crotchet is half as long as the minim ; four are equal to a semibreve.

Quavers.

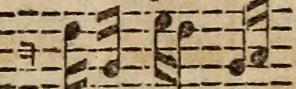
Rest.



The Quaver is half as long as the Crotchet ; eight are equal to a semibreve.

Semiquavers.

Rest.



The Semiquaver is half as long as the Quaver ; sixteen are equal to a Semibreve.

Demisemiquavers.

Rest.



The Demisemiquaver is half as long as the Semiquaver ; thirty-two are equal to a Semibreve.

The Semibreve rest is used as a bar rest : all the others are of the same length with their respective notes.

Musical Characters Explained.

Flat. Examples.



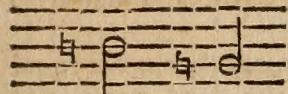
A flat at the beginning of a tune governs the Mi; before a note it sinks it half a tone.

Sharp.



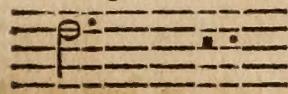
A sharp also governs the Mi; before a note it raises it half a tone.

Naturals.



A natural destroys the effect both of a flat & sharp, by restoring notes to their proper sounds.

Point of Addition.

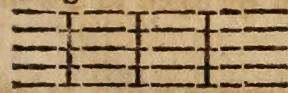


A point of addition, after a note or rest, makes it half as long again.



The figure 3, or point of diminution, placed as in the example, reduces the notes to the time of two.

Single Bars.



Single bars divide the notes according to the time of the music.

Double Bars.



Double bars are placed at the end of strains.

Slurs.



A slur is drawn over or under such notes as are sounded to one syllable; but when notes are connected as in the following example, viz.—



the slur is unnecessary.

Repeat.



A Repeat is placed at the beginning of that part of a tune which is to be sung over again. The dots at the end of a tune, or before a double bar, direct the performer back to the repeat.



When a part of a tune is to be repeated, the note or notes under the figure 1 must be sung the first time, and under the 2 the second.



Brace.

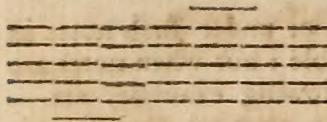
A Brace shows how many parts are to be performed together.

Hold.

① A hold shows that the note to which it belongs may be sung as much longer than its real time as the leader of the performance pleases.

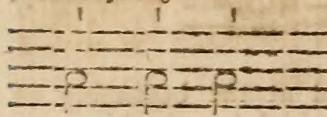
vi

Stave.



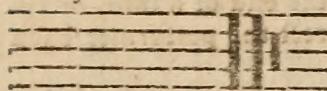
A Stave is the five lines and spaces on which music is written, and when the notes extend beyond it, the short lines which are added are called ledger lines.

Marks of Distinction.



Marks of distinction are placed over notes which are to be sung distinctly and with emphasis.

Close.



A close shews the end of a tune.

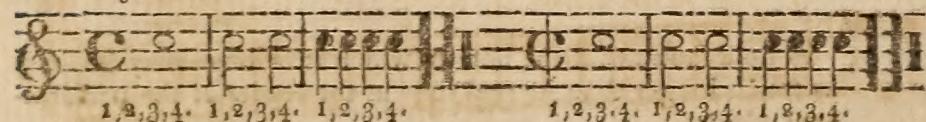
The Trill, the notes of Transition, and the Appoggiatura, are conceived to be more easily taught by example than precept by any teacher, and therefore are not explained.

Of Time.

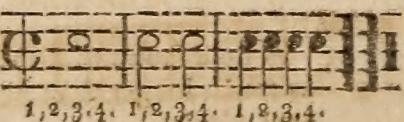
There are three kinds of Time, viz. Common, Treble & Compound.

Common Time has four Marks or Modes,
viz.

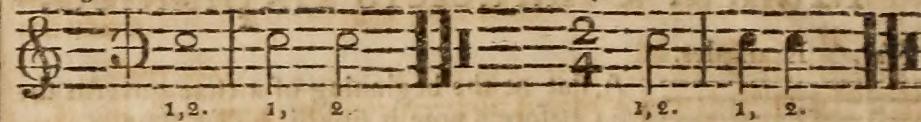
1st Mode.



2d Mode.



3d Mode.



4th Mode.



The first mode has one Semibreve, or other notes and rests equivalent, in a bar ; the bar is performed in four seconds, two with the hand down and two with it up.

The second mode contains the same notes in a bar ; the time is to be measured in the same manner, but is one quarter faster.

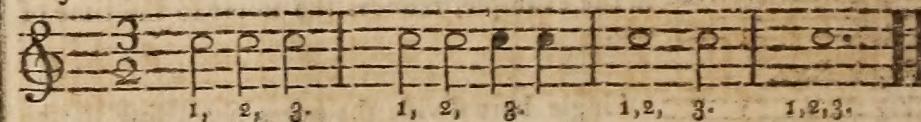
The third mode also contains the same notes in a bar, but is performed two seconds in a bar, one with the hand down and one with it up.

The fourth mode has only one minim in a bar, or other notes equal thereto, performed one fourth part faster than the third mode, and beat in the same manner.

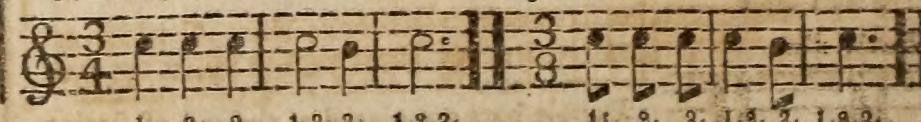
Treble Time

—has three Marks or Modes, viz.—

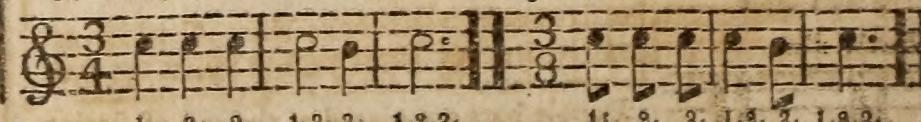
1st Mode.



2d Mode.



3d Mode.



The first mode has three minims in a bar, each minim sounded a second of time; the two first to be sung with the hand down, and the last with it up.

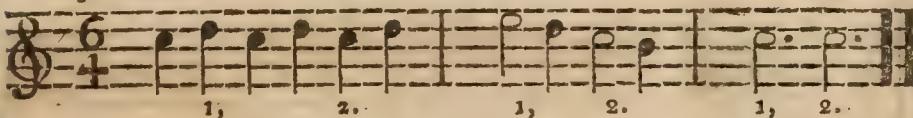
The second mode has three crotchets in a bar; the time is to be measured in the same manner, but one quarter faster than the foregoing mode.

The third mode has three quavers in a bar, the time is to be measured with the hand like both the foregoing, but one quarter faster than the second mode.

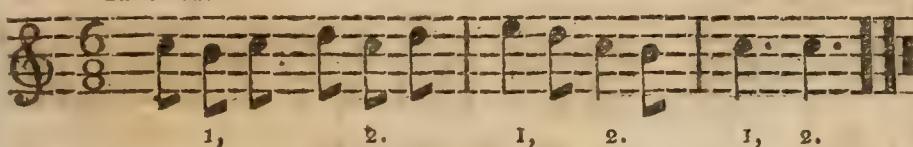
Compound Time

—has two Marks or Modes, viz.—

1st Mode.



2d Mode.



The first mode contains six crotchets in a bar; three of which are to be sounded with the hand down and three with it up, in the time of two seconds.

The second mode has six quavers in a bar, which are to be divided and sung in the same manner as the crotchets in the foregoing mode, only a quarter faster.

What has been said before of the comparative difference of time in the several modes, is only meant to apply when no terms of direction are given; when such terms occur, each mode must be varied strictly according to their meaning.

Of Accent.

Accent is chiefly intended for the Composer, and is designed to shew which parts of the bar are best adapted for emphatical words: And if words are well set, the music will seldom fail to be properly accented. In Common Time, the first and third parts are emphatical; In Treble Time the first part only; and in Compound Time the first and fourth parts, &c. &c.

Of Syncope or Syncopation.

What is meant by the above terms will be easier to be understood by the learner, from his instructor's performing such instances of the same as may occur in the course of his practical lessons, than in any other way; any explanation, therefore, is deemed superfluous.

Of the Keys in Music.

There are but two Keys in Music, viz. the Major Key, which is cheerful, &c. and the Minor Key, which is mournful, &c. When the Key note (which is considered to be the last in the bass) is the note next above the Mi, the music is in the Major Key. When the last note in the bass is the note next below the Mi, the music is in the Minor Key; The reason of which is, that in the former case, a third

from the Key note will be a greater third, in the latter, it will be a less third.
EXAMPLES.

Major Key.



Minor Key.

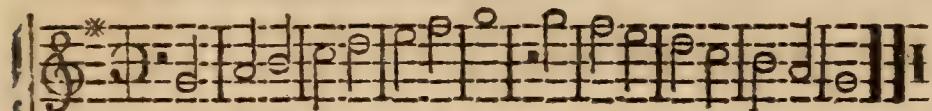


N. B. A greater third contains a semitone more than a less third.

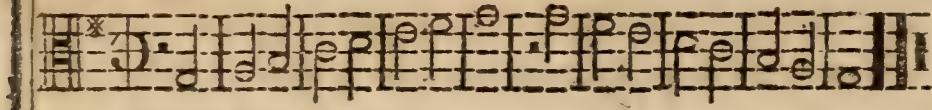
Lessons for Tuning the Voice.

1st. In the Major Key.

Tenor or Treble.



Counter.

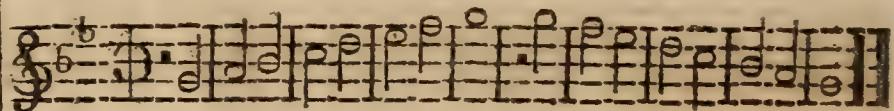


Bass.

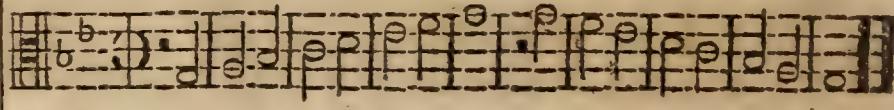


2d. In the Minor Key.

Tenor or Treble.



Counter.



Bass.



THE
ESSEX HARMONY.

Falmouth. S. M.

Soft.

Strong.

Almighty Maker God, How glorious is thy name ! Thy wonders how diffus'd abroad Thro'out creation's frame !

1 2

1 2

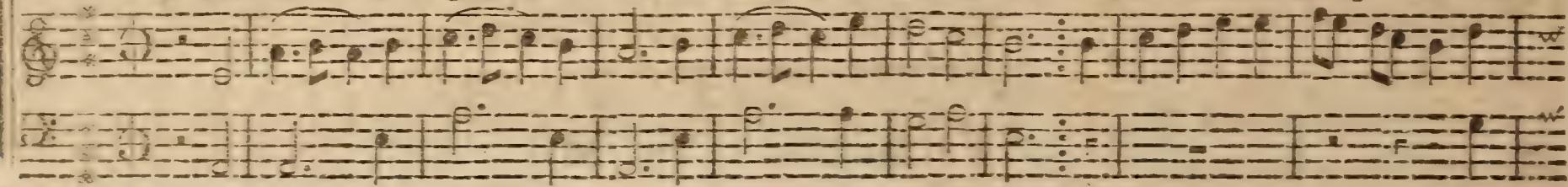
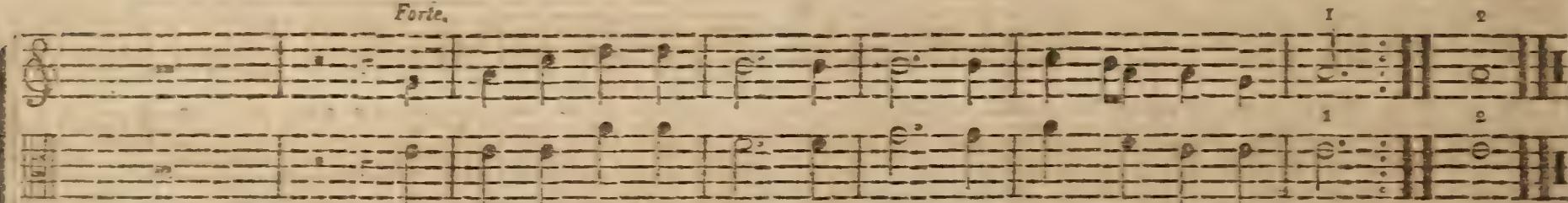
Throughout creation's frame !

1 2

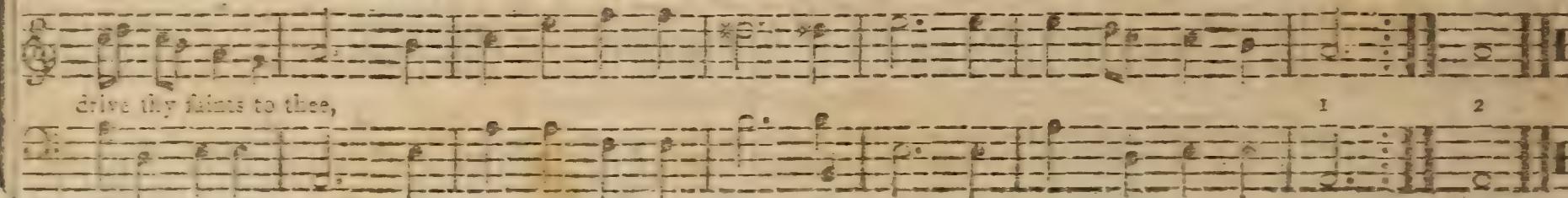
Wilton. S. M.

Piano.

Arise my gracious God, And make the wicked flee; They are but thy chastising rod, To

*Forte.*

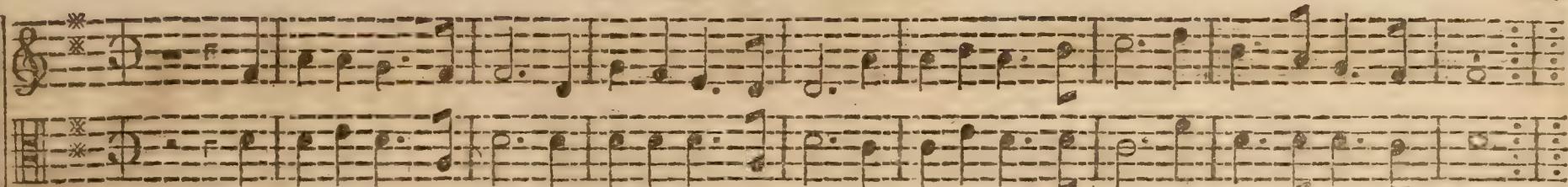
They are but thy chaf - tif - ing rod, To drive thy saints to thee. 1



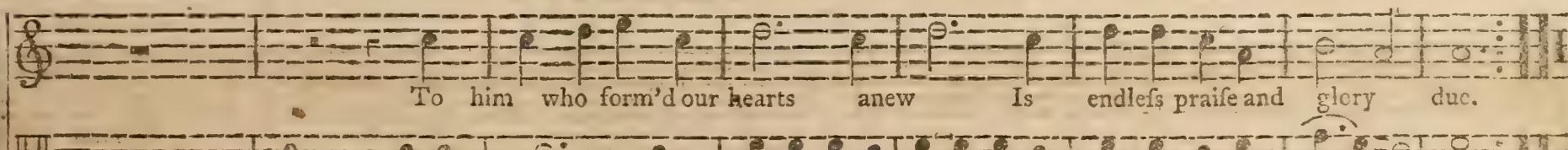
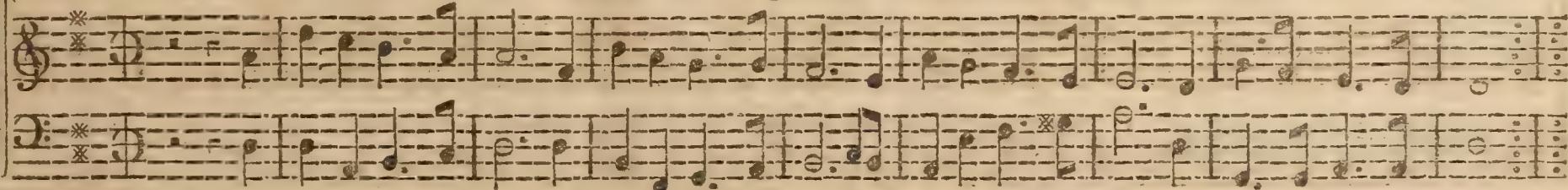
drive thy saints to thee,

Northfield. H. M.

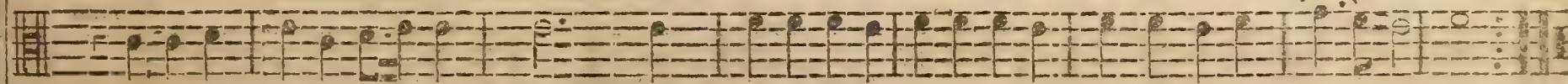
11



To him who chose us first, before the world began To him who bore the curse To save rebellious man.



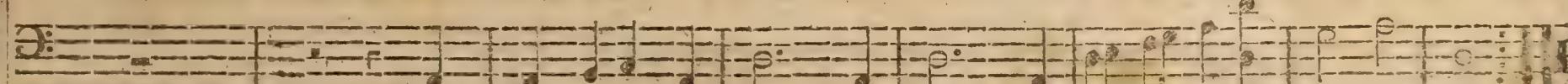
To him who form'd our hearts anew Is endless praise and glory due.



To him who form'd our hearts anew Is endless praise and glory due.



To him who form'd &c.



To him who form'd our hearts anew Is endless praise and glory due.

Royalston, H. M.

A handwritten musical score for two voices and piano. The score consists of six staves of music. The top two staves are for the upper voice, the bottom two are for the lower voice, and the bottom two are for the piano. The music is in common time (indicated by a '4' or '6') and includes various note heads, stems, and rests. The lyrics are written below the vocal parts. The first section of lyrics reads: "How pleas'd and blest was I To hear the people cry, 'Come let us seek our". The second section begins with "And", followed by "God to - day;" Yes with a cheerful zeal, We'll haste to Zion's hill," and ends with "And there our vows and".

How pleas'd and blest was I To hear the people cry, "Come let us seek our

And

God to - day;" Yes with a cheerful zeal, We'll haste to Zion's hill,

And there our vows and

Royalston. Continued.

13. 14

A handwritten musical score for four voices. The top staff is in G major, the second in F major, the third in G major, and the bottom in E major. The lyrics describe a scene of courtship and誓言 (vows). The score consists of four staves of music with corresponding lyrics below each staff.

honors pay, And there our vows, And there &c.

And there our vows, And there our vows and hon - ors pay.

hon - ors pay, &c.

Moravia. All sevens.

AIR.

A handwritten musical score for three voices. The top staff is in G major, the middle in E major, and the bottom in C major. The lyrics are a call to sing praises to the Saviour. The score consists of three staves of music with corresponding lyrics below each staff.

*
2
4
Children of the heav'nly King, As ye journey sweetly sing : Sing the Saviour's worthy praise.

*
2
4

Moravia. *Continued.*

Glorious in his works and ways. We are trav'ling home to God, In the path our fathers trod;



They are happy now, and we, Soon their hap - pineſſ shall ſee. They are happy now, and we,



Moravia. Continued.

15

A musical score for two voices. The top staff is in common time (indicated by a 'C') and has a treble clef. The bottom staff is also in common time and has a bass clef. The music consists of two staves of eight measures each. The lyrics are repeated in both staves: "Soon their hap - pi - ness shall fee, Soon their hap - pi - ness shall fee."

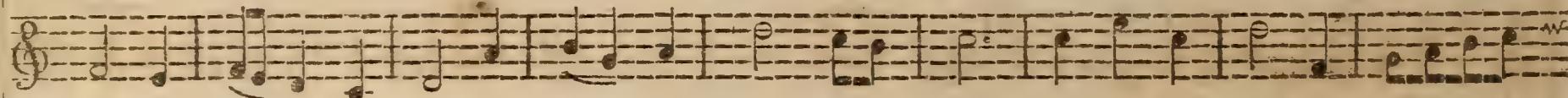
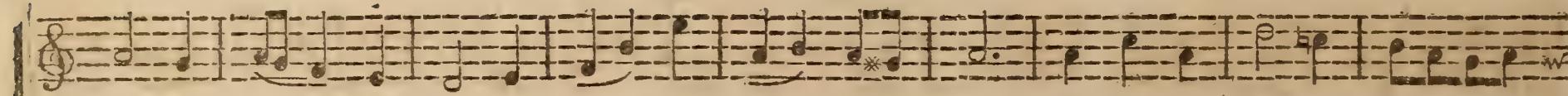
AIR.

Somersworth. C. M.

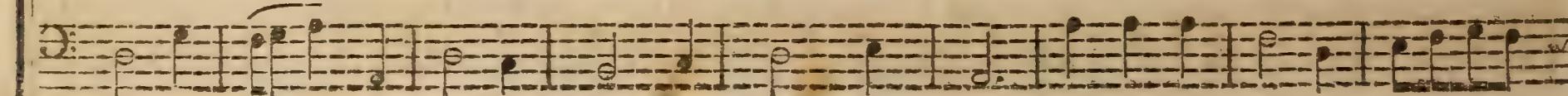
A musical score for three voices. The top staff is in common time (indicated by a 'C') and has a treble clef. The middle staff is in common time (indicated by a 'C') and has a bass clef. The bottom staff is in common time (indicated by a 'C') and has an alto clef. The music consists of three staves of eight measures each. The lyrics are: "There is . a land of pure delight Where saints im - mor - tal reign;"

Somersworth. *Continued.*

In - fin - ite day excludes the night And plea - sures banish pain. There eve - er-



lasting spring abides, And nev - er with'ring flow'rs; Death like a narrow sea



Somersworth. Continued.

17

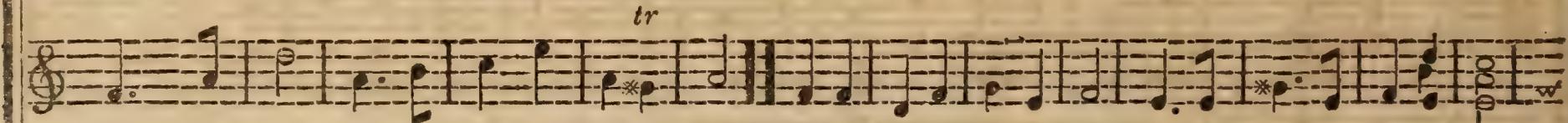
A handwritten musical score for three voices. The top staff is in G clef, the middle staff in F clef, and the bottom staff in C clef. The music consists of two measures followed by a repeat sign and another two measures. The lyrics "di - vides This heav'n - ly land from ours, This heav'n - ly land from ours." are written below the middle staff. The score ends with a final measure and a double bar line.

di - vides This heav'n - ly land from ours, This heav'n - ly land from ours.

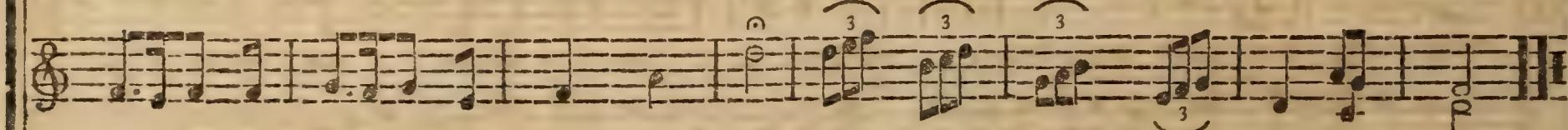
Harvard. Sevens.

A handwritten musical score for three voices. The top staff is in G clef, the middle staff in F clef, and the bottom staff in C clef. The music consists of three measures. The lyrics "Lift your voice and thankful sing Praif - es to your heav'n - ly King; For his blessings" are written below the middle staff. The score ends with a final measure and a double bar line.

Lift your voice and thankful sing Praif - es to your heav'n - ly King; For his blessings

Harvard. *Continued.*

far ex - tend, And his mercy knows no end. Be the Lord your only theme Who of Gods is God supreme.

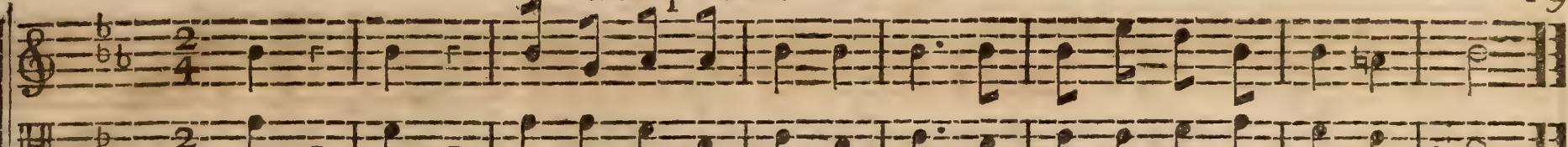


He to whom all Lords be - side, Bow the knee, their fac - es hide.

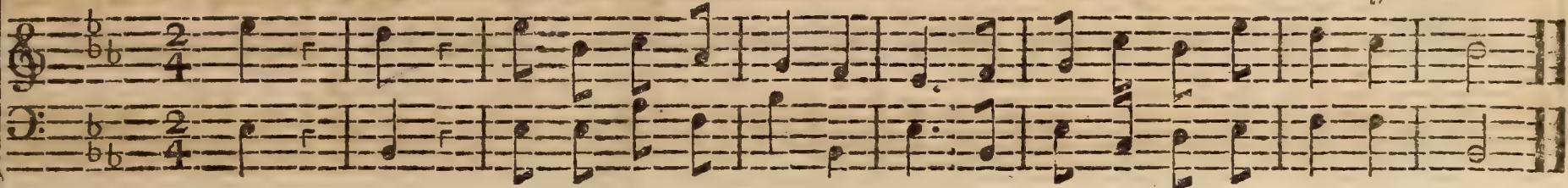


Templeton. L. M.

19



Praise, praise, ever - lasting praise be paid, To him who earth's founda - tion laid;



8ves.



Praise to the God whose strong decrees Sway the cre - a - tion, Sway the cre - a - tion as he please.

tr



8ves.

Hamilton. L. M.

He hath dispers'd his alms abroad, His works are still before his God ; His name on earth shall long remain,

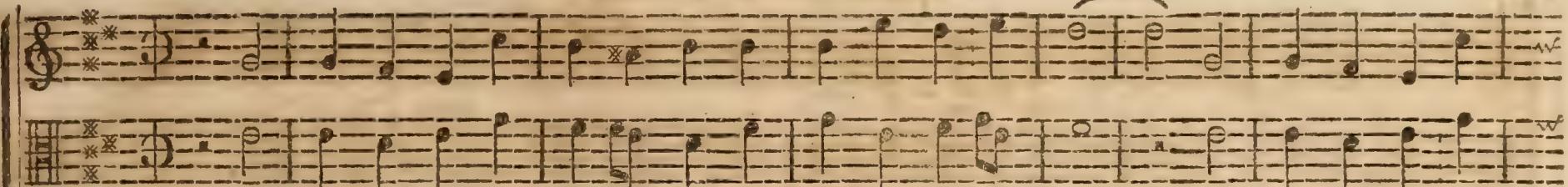
Forte.

Pia.

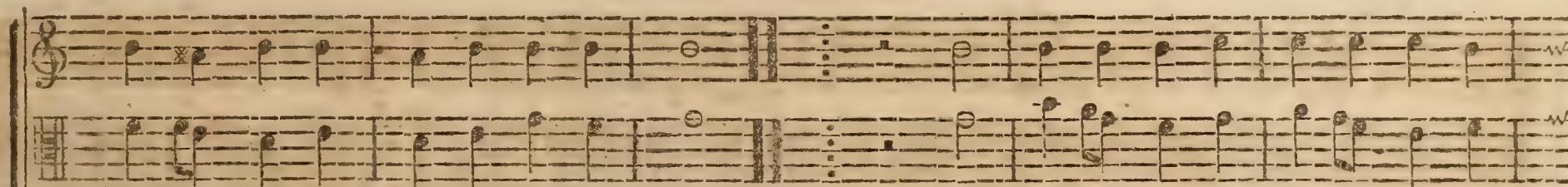
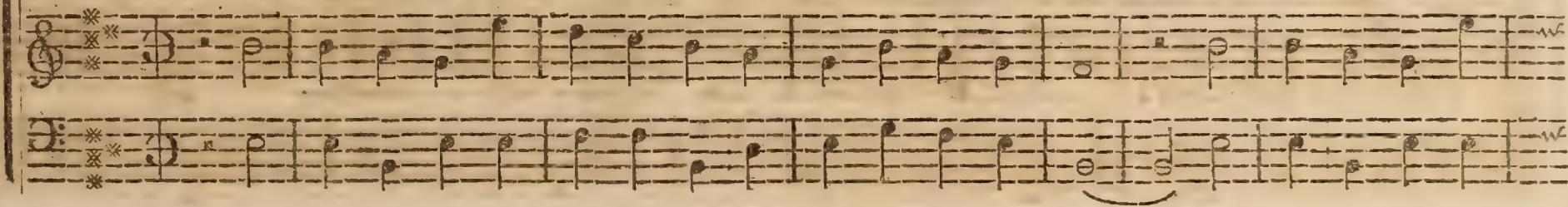
While envious sinners fret in vain. His name on earth shall long remain, While envious sinners fret in vain.

Berwick. C. M.

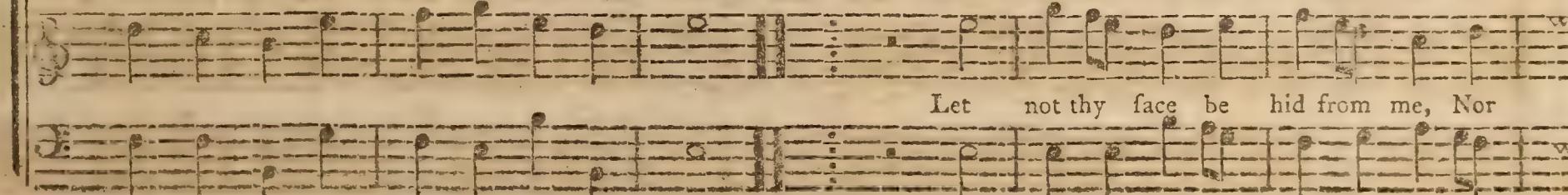
21



Soon as I heard my father say, "Ye children seek my grace," My heart reply'd with -



out delay "I'll seek my father's face." Let not thy face be hid from me, Nor



Let not thy face be hid from me, Nor

Berwick. *Continued.*

frown my soul a . way; God of my life I fly to thee In a distressing day.
frown my soul a - way; God of my life I fly to thee In a distressing day.

Concord. C. M.

Glory to God who walks the sky, And sends his blessings thro'; Who tells his saints of

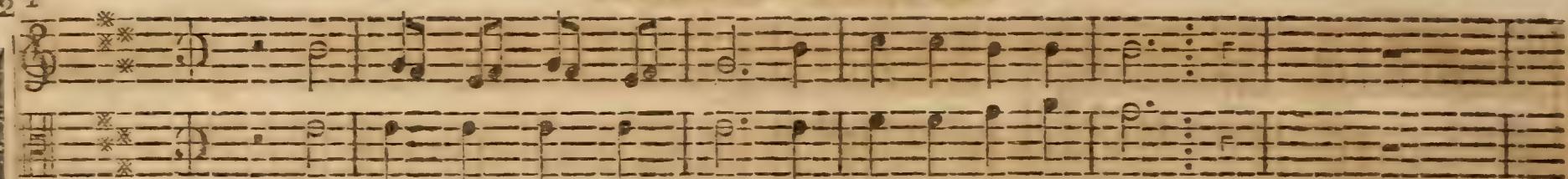
Concord. Continued.

23

joys on high, And gives a taste below. Glo - ry to God who stoops his throne That dust and
worms may see't, And brings a glimpse of glo - ry down A - round his sacred feet.

24

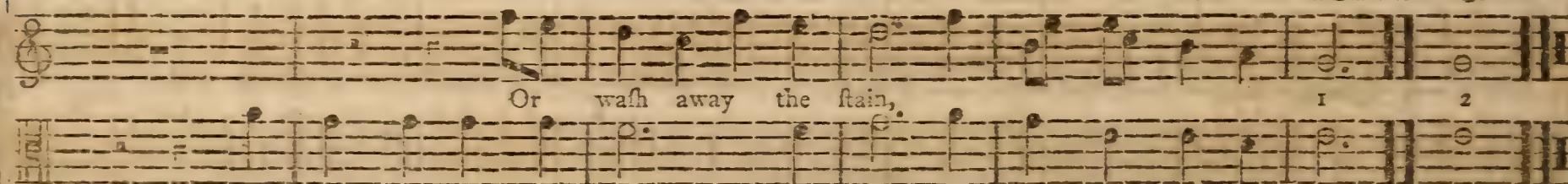
Brentwood. S. M.



Not all the blood of beasts, On Jew-ish altars slain,

Could

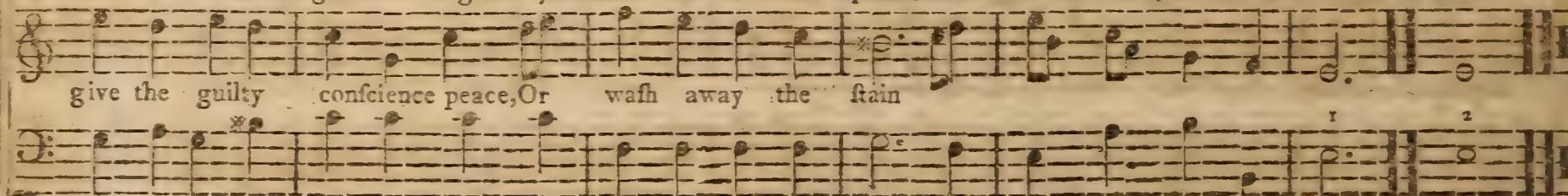
Could give the guilty



Or wash away the stain.

1 2

Could give the guil - ty con - science peace, Or wash away the stain. 1 2



give the guilty conscience peace, Or wash away the stain



conscience peace, Or wash away, Or wash &c.

Gorham. C. M.

25

The hosts of God en - camp around, The dwellings of the just, Deliv'rance he
 Deliv'rance he affords to all, De-
 Deliv'rance he affords to all; Deliv'rance he, De-

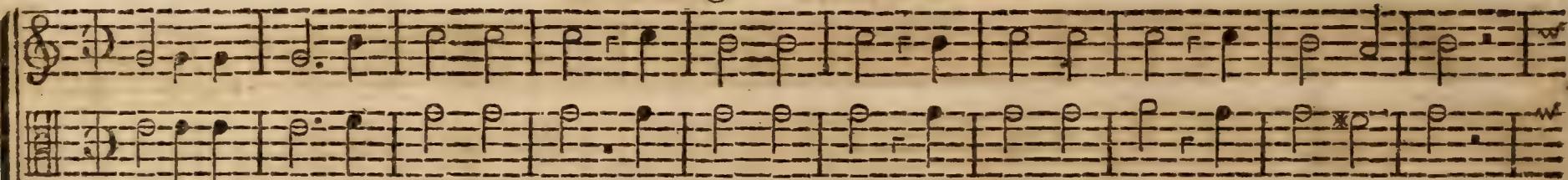
Who on his succour trust, Who on his succour trust.

Who on his succour trust, his succour trust. 1 2

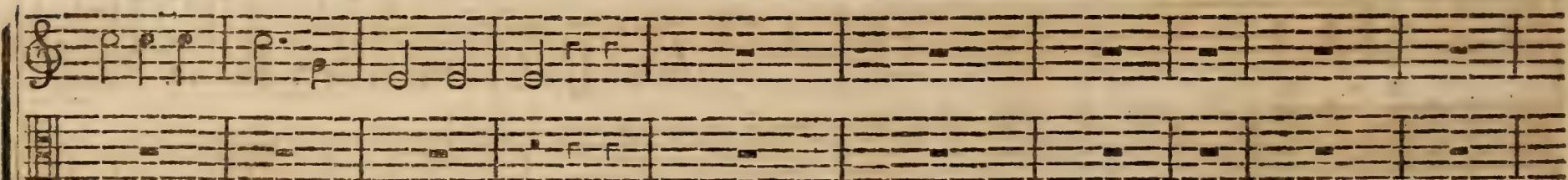
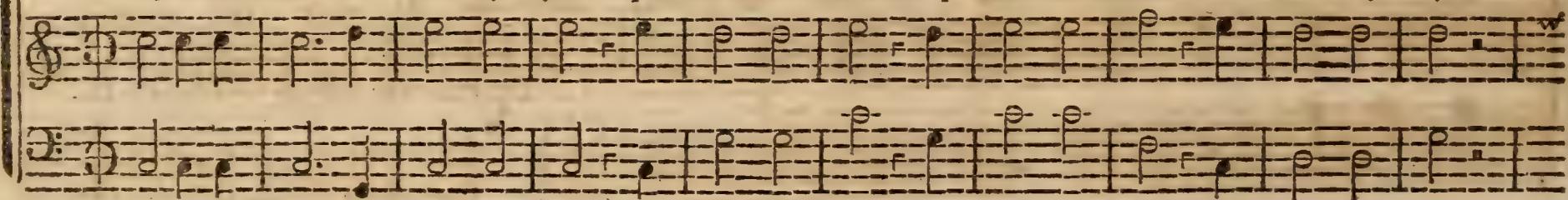
liv'rance he affords to all Who on his succour succour trust, Who on his suc - cour trust. 1 2
 liv'rance he affords to all Who on his succour trust.

D

Rockingham. L. M.



Up to the hills I lift my eyes, Up to the hills, Up to the hills I lift my eyes,

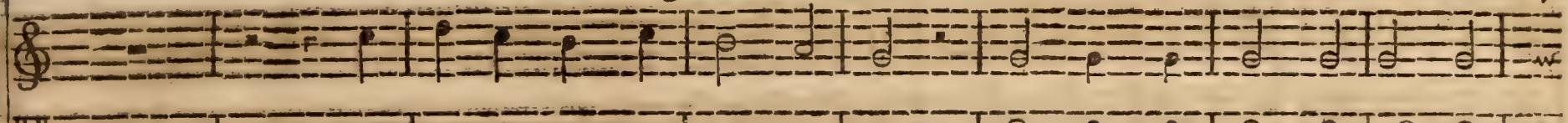


Th' eter - nal hills beyond the skies, Th' eternal hills, Th' eternal hills beyond the skies. There all her help my

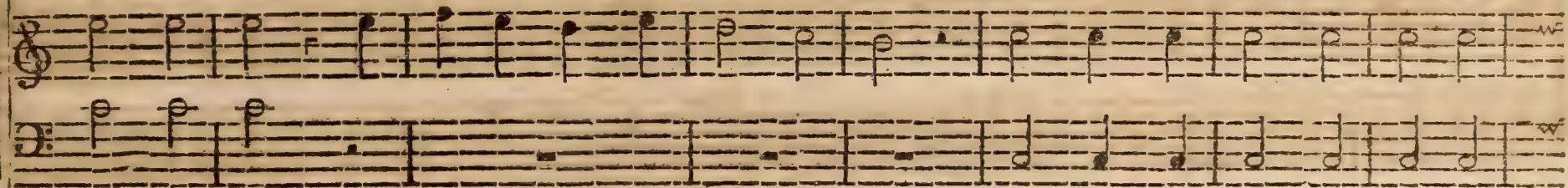


Rockingham. Continued.

27



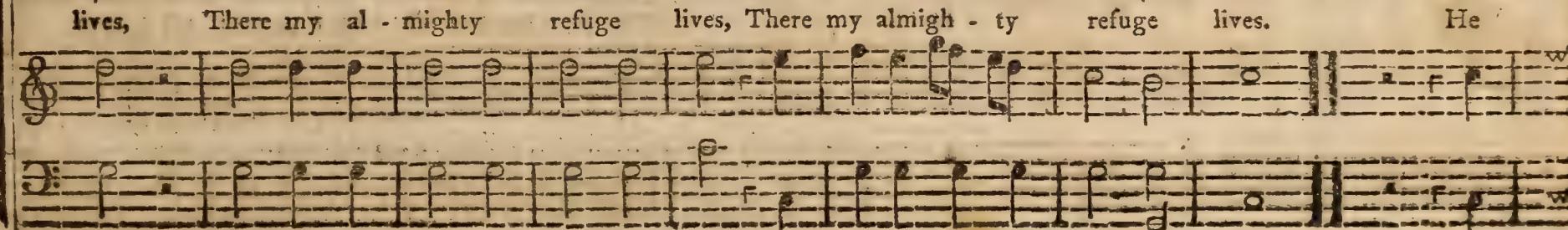
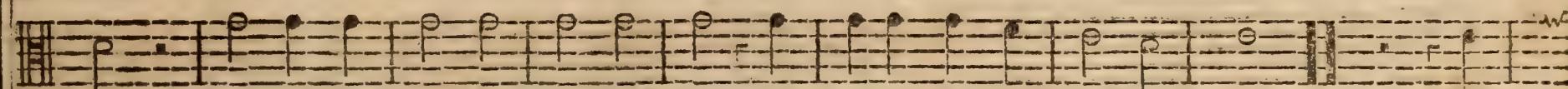
soul de - rives, Thence all her help my soul de - rives; There my Al - migh - ty refuge



Forte.



lives, There my al - mighty refuge lives, There my almighty refuge lives. He



*Pia.*Rockingham. *Forte.* Continued.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The piano part is in common time, treble clef, with dynamics Pia. and Forte. The vocal parts are in common time, bass clef. The lyrics are: "lives, He lives, the everlasting God, Who built the world and spread the flood, Who built the". The music consists of two staves of six measures each, followed by a repeat sign and another two staves of six measures each.

Pia.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The piano part is in common time, treble clef, with dynamics Pia. The vocal parts are in common time, bass clef. The lyrics are: "Who built the world, who spread the flood ; world and spread the flood Who built the world, The heav'ns with all their". The music consists of two staves of six measures each, followed by a repeat sign and another two staves of six measures each.

Rockingham. Continued.

29

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music, each with a treble clef, a bass clef, and an alto clef. The piano part is at the bottom of each system. The vocal parts have lyrics underneath them. The first system has lyrics: "hosts he made, And the dark regions of the dead, The heav'ns with all their hosts he". The second system has lyrics: "made, And the dark regions of the dead. Dark regions of the dead.". The third system has lyrics: "made, And the dark regions of the dead. Dark regions of the dead.". The fourth system has lyrics: "made, And the dark regions of the dead. Dark regions of the dead.". The music is written in common time, with various note values including eighth and sixteenth notes, and rests. The piano part includes dynamics like forte (f), piano (p), and accents.

Mansfield. C. M.

AIR



Who shall in - hab - it in thy hill, O God of ho - li - ness? Whom will the



Lord admit to dwell So near his throne of Grace? The man who walks in



Mansfield. Continued.

31

tr

Piano.

Forte.

pious ways, And works with righteous hands, Who trusts his Maker's prom - ifes, And follows his commands. Who

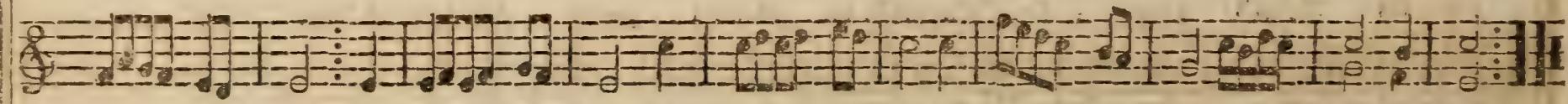
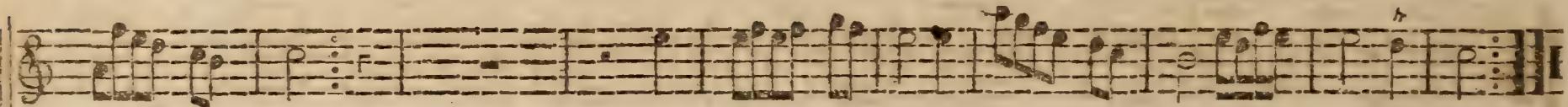
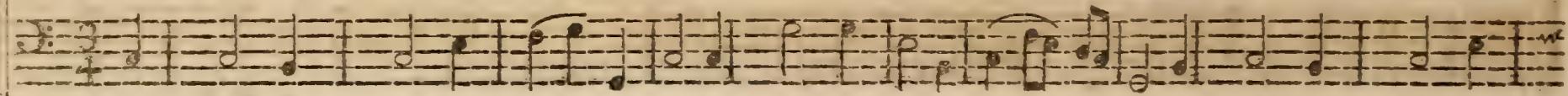
FF.

trusts his Maker's promi - ses, Who trusts his Maker's promi - ses, And follows his commands.

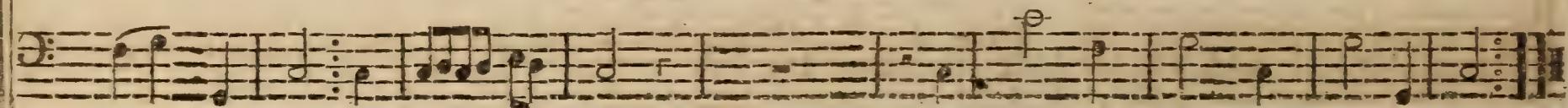
Newton. C. M.



Thee will I love, O Lord, my strength, My rock, my tow'r, my high defence; Thy mighty arm shall

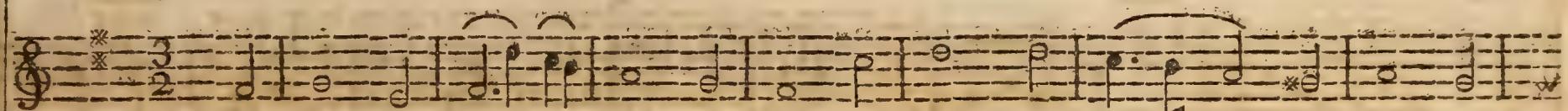


be my trust, For I have drawn sal - va - tion thence. For I have drawn sal - vation thence.

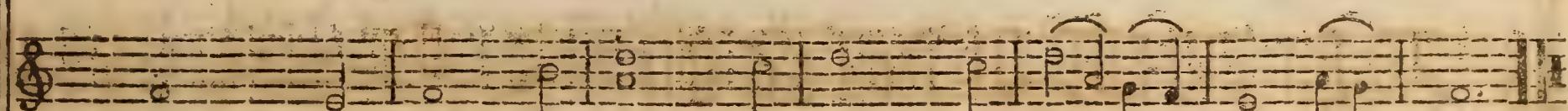


Swanzey. C. M.

33



How shall the young secure their hearts, And guard their lives from sin? Thy



word the choic - est rules imparts To keep the con - science clean.

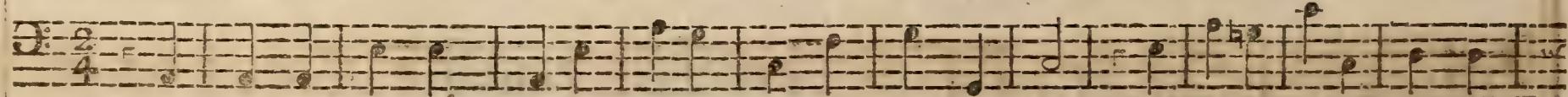


E

Litchfield, C. M.



Our God, our help in ages past, Our hope for years to come, Our shelter from the stormy

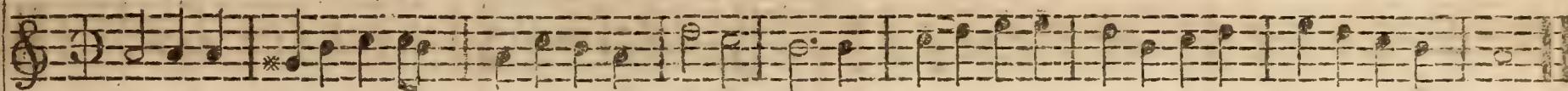
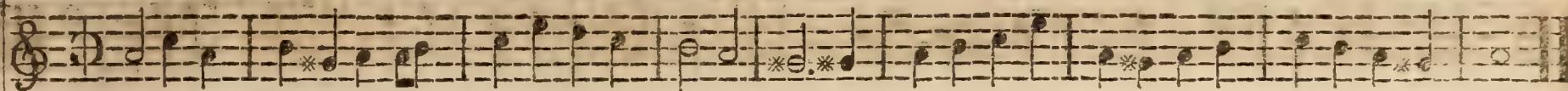


blast, And our eter - nal home! Our shelter from the stormy blast, And our e - ter - nal home!

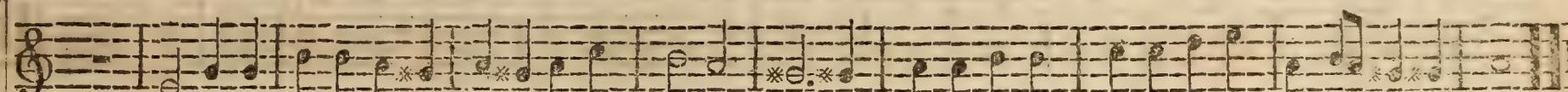
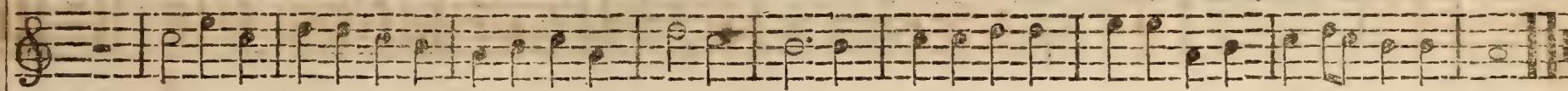
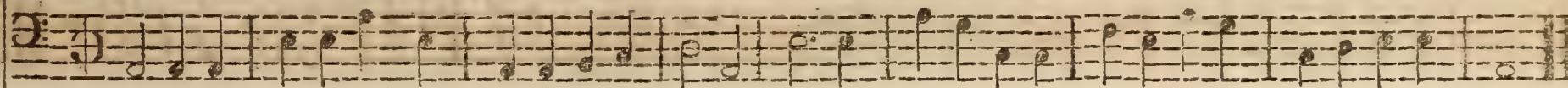


Weston. C. M.

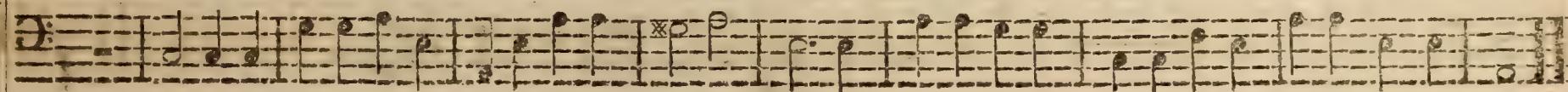
35



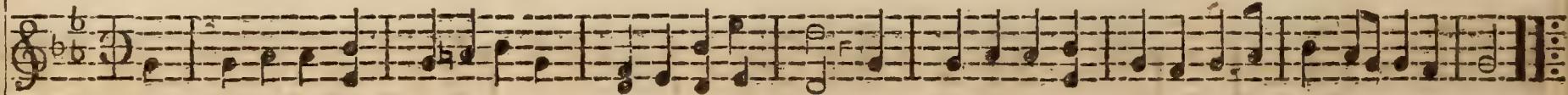
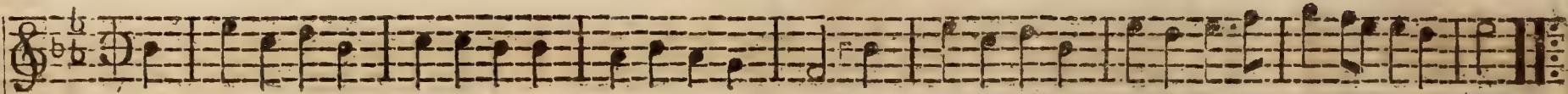
My soul forsakes her vain delights, And bids the world farewell ; Base as the dust beneath my feet And mischievous as hell.



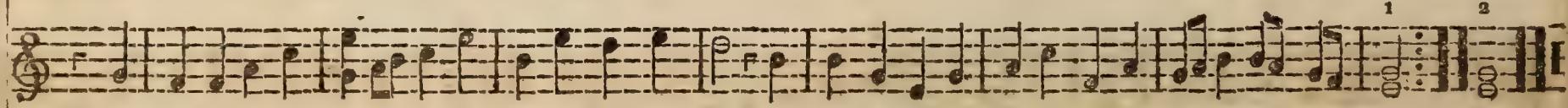
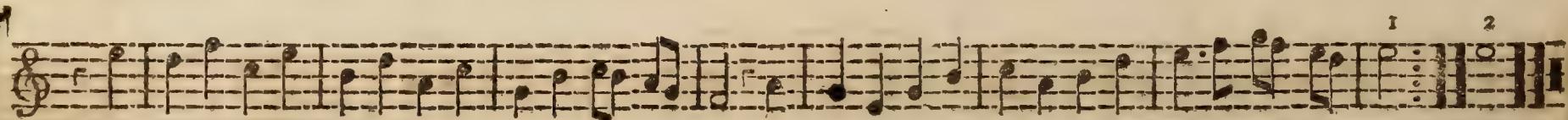
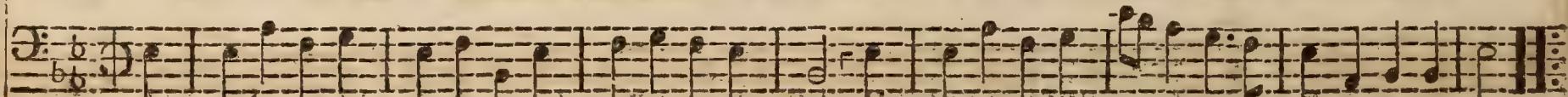
No longer will I ask your love, Nor seek your friendship more : The happiness which I approve Lies not within your pow'r.



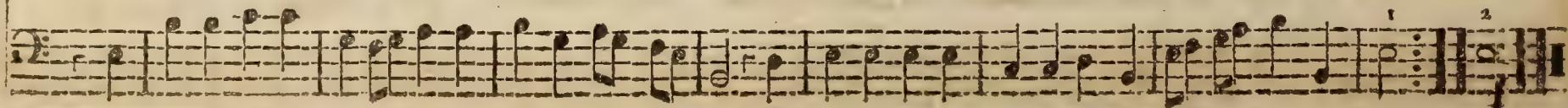
Ispahan. C. M.



To thee before the dawning light, My gracious God I pray; I meditate thy name by night, And keep thy law by day.

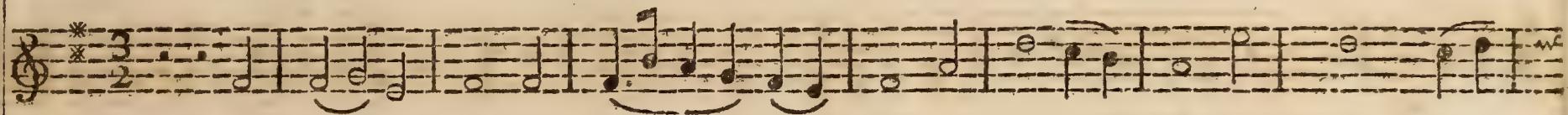


My spirit faints to see thy grace, Thy promise bears me up; And while salvation long delays, Thy word supports my hope.



Shirley. L. M.

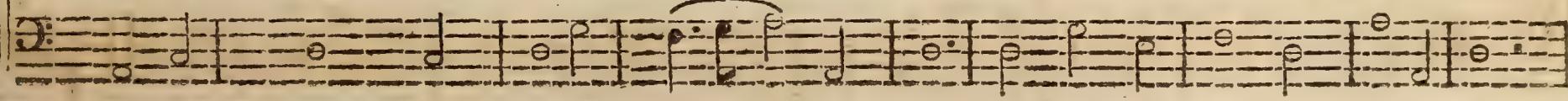
37



My God, accept My ear - ly vows, Like morning incense in thy



house, And let my nightly wor - ship rise, Sweet as the ev'ning sacri - fice.



Shirley. Continued.

Watch o'er my lips and guard them Lord From ev'ry false and heedless word, Nor let my feet in -

The guilty path, The

cline to tread The guilty path where fin - ners lead, The guilty path where sinners lead, The

The

Shirley. *Continued.*

39

guilty path where sinners lead, The guilty path where sinners lead.
guilty path &c.
guilty path &c.

Burlington. C. M.

Let others boast how strong they be, Nor death nor danger fear: But we'll con-

Burlington. *Continued.*

fest O Lord to thee, What feeble things we are. Fresh as the grass our bodies stand, And



flourish bright and gay; A blasting wind sweeps o'er the land, And fades the grass a way.



Shenandoah. [CarM.]

41



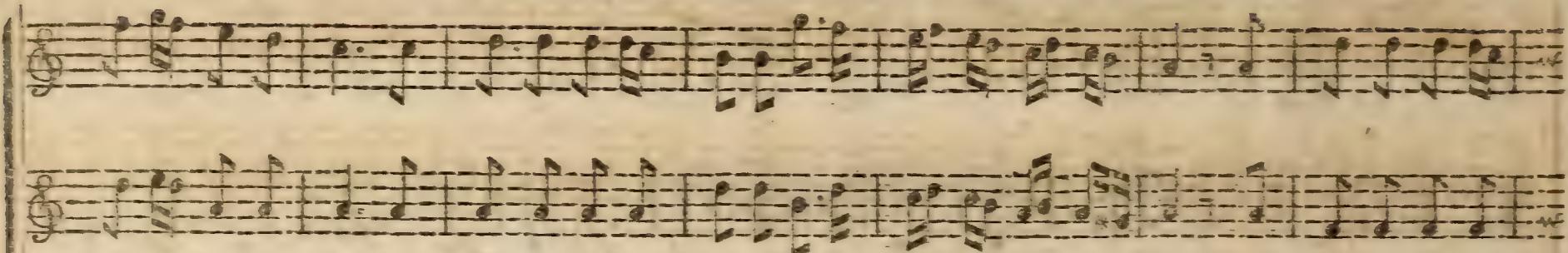
Good is the Lord, the heav'nly King, Who makes the earth his care, Visits the pictures



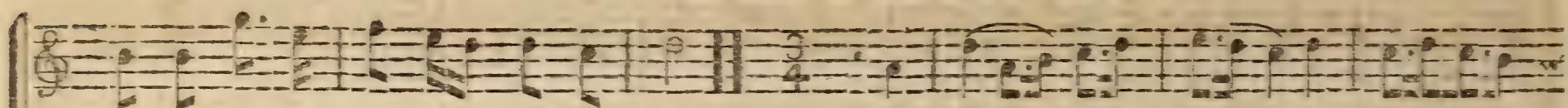
ev'ry spring, And bids the grasses appear. The clouds like rivers rais'd on high; Pour



Shenandoah. Continued.



out at his command, Their wat'ry blessings from the sky, To cheer the thirsty land, Their wat'ry blessings

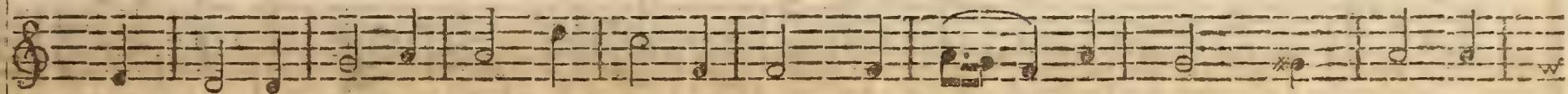


from the sky, To cheer the thirsty land.

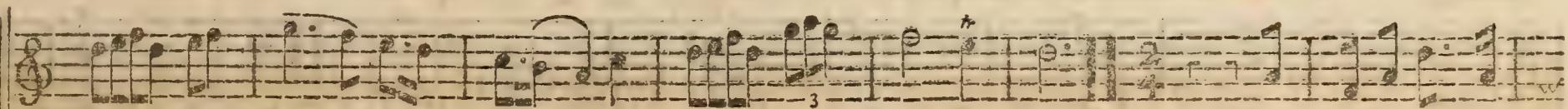
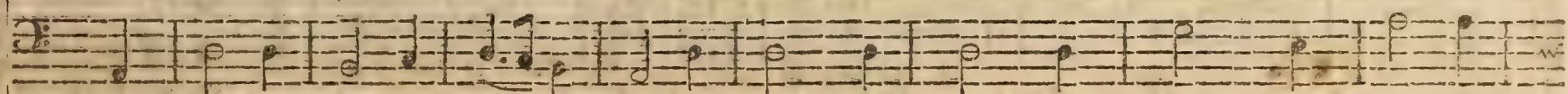
The soft - en'd ridg - es of

Shenandoah. *aka* Continued.

43



the field Permit the Corn to spring; The val - lies rich pro - vi - sion yield, And



the poor La - b'reis sing, And the poor Lab'ilers sing. The little hills on



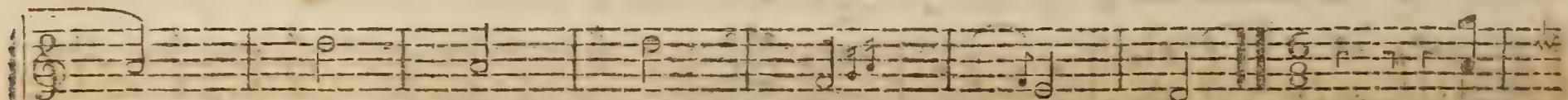
Sherandoah. *Continued.*

ev'ry side, Rejoice at falling flow'rs. The meadows drest in all their pride, Perfume the air with flow'rs. The meadows drest

flow



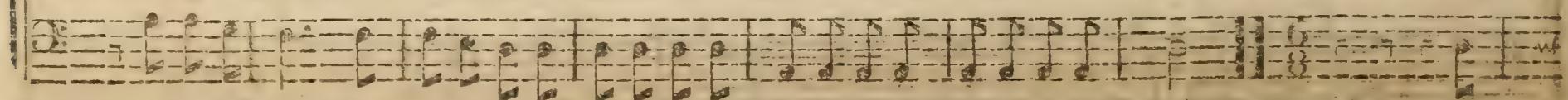
The meadows drest.



- - 'rs. Per - fume the air with flow'rs



in all their pride, Perfume the air ill with flow'rs. The



in all &c. Perfume the air &c.

Shenandoah. *Continued.*

45

A handwritten musical score for Shenandoah, Continued. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp. The music is written in common time. The lyrics are integrated into the music, appearing below the staves. The first two staves are as follows:

barren clods re - fresh'd with rain, Promise a joyful, joy - ful crop : The parched grounds look green a

gain, And raise the Reap - er's hope, And raise the Reaper's hope. The parched grounds look

The music continues with six more staves of similar structure, each containing lyrics. The handwriting is cursive and appears to be in ink.

Shenandoah. Continued.

green again, And raise the Reaper's hope.

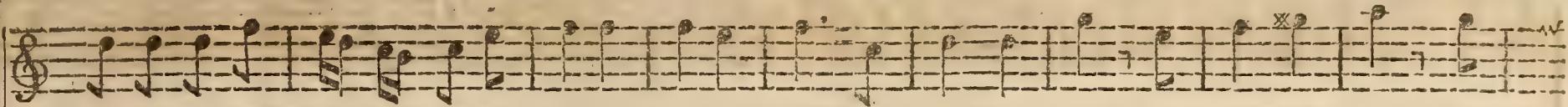
The various months thy goodness crowns, How

The bleat - ing flocks spread o'er the downs, The

bounteous, how bounteous are thy ways!

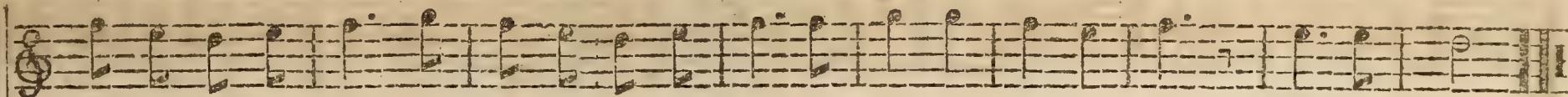
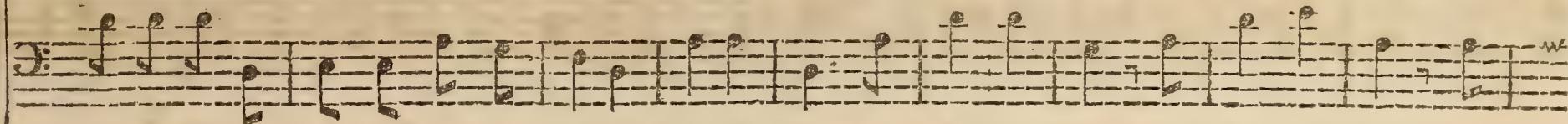
Shenandoah. *Continued.*

47

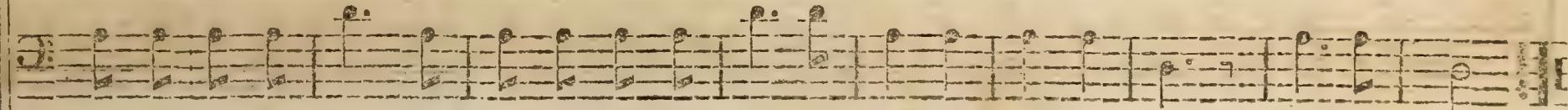


bleating flocks spread o'er the downs And shepherds shout his

praise, And shepherds shout, And shepherds shout, And



shepherds shout his praise, And shepherds shout his praise, And shepherds shout his praise, shout his praise.

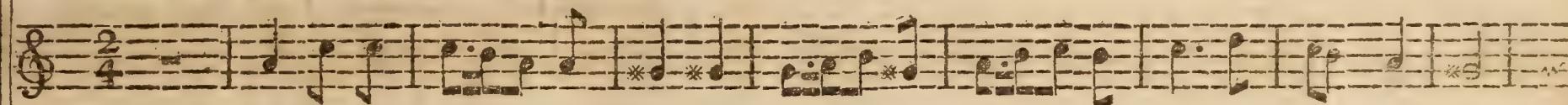


Haverhill. C. M.

A - las! and did my Saviour bleed? And did my sov'reign die? Would
he de - vote that fa - cred head, For such i à worm as I?

Haverhill. Continued.

49



Was it for crimes that I had done, He groan'd, he groan'd tip - on the tree?



Amazing pity! grace unknown! And love, and love beyond degree! Well might the



G

Haverhill *Continued.*

fun in darkness hide, And shut his glories in; When God, the mighty
maker dy'd, For man, the creature's fin. For man, the creature's fin.

Haverhill. *Continued.*

51

Thus might I hide my blushing face, While this dear cross appears, Dissolve my heart in

thank - ful - nes, And melt my eyes with tears. Dissolve my heart in thankfulness, And

Haverhill. *Continued.*

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, with measures separated by vertical bar lines. The vocal parts are in soprano, alto, and bass clef, with lyrics written below them. The piano part is in soprano clef. Measure 1: Soprano: melt my eyes with tears. Alto: And melt my eyes with tears. Bass: But drops of grief can. Measure 2: Soprano: ne'er re - pay. Alto: The debt of love I owe; Bass: Here, Lord, I give my - self a -

The score consists of four systems of music. Each system begins with a treble clef (soprano), followed by an alto clef, and then a bass clef. The piano part is consistently in soprano clef. Measures 1-4: The soprano and alto sing "melt my eyes with tears." The bass joins in with "But drops of grief can." Measures 5-8: The soprano and alto sing "ne'er re - pay." The bass joins in with "The debt of love I owe;" followed by "Here, Lord, I give my - self a -". Measures 9-12: The soprano and alto continue their melody. The bass part ends with a fermata over the eighth note of the measure. Measures 13-16: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 17-20: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 21-24: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 25-28: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 29-32: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 33-36: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 37-40: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 41-44: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 45-48: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 49-52: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 53-56: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 57-60: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 61-64: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 65-68: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 69-72: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 73-76: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 77-80: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 81-84: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 85-88: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 89-92: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure. Measures 93-96: The soprano and alto continue. The bass part ends with a fermata over the eighth note of the measure.

Haverhill. Continued.

53

way, Tis all that I can do. Here, Lord, I give my - self a - way, Tis

all, Tis all, Tis all that I can do. Tis all, Tis all, Tis all that I can do.

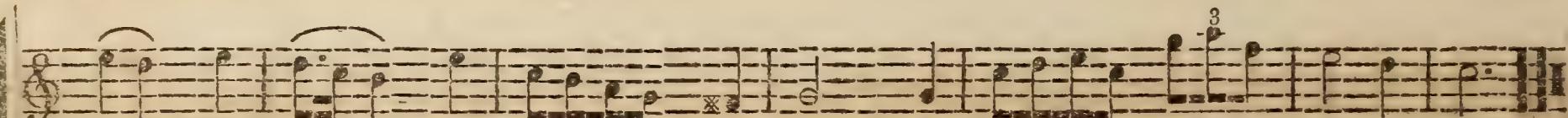
Sandford. C. M.



His



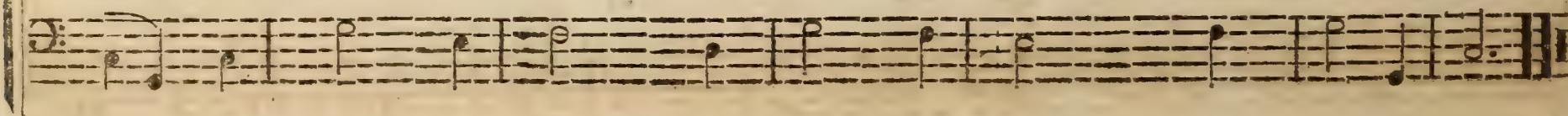
Sing to the Lord, ye dif - tant lands, Ye tribes of ev' - ry tongue;



new dif - cov - er'd grace demands,



A new and nobler song.



The Christian Soldier.

55

Spiritofo.

Soldiers of Christ a - rise! Soldiers of Christ a - rise! And put your armour on, And

*tr.**Piano*

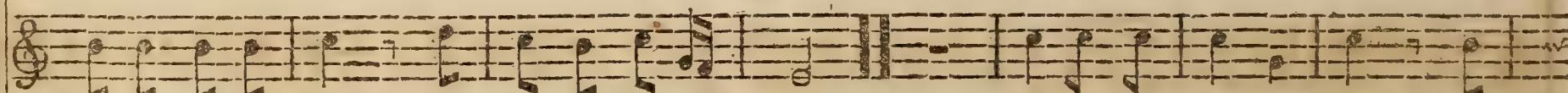
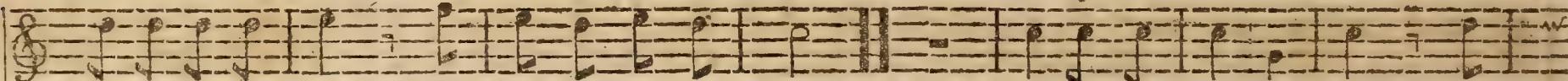
put your ar - mour on, And put your ar - mour on; Strong in the strength which



Christian Soldier: Continued.

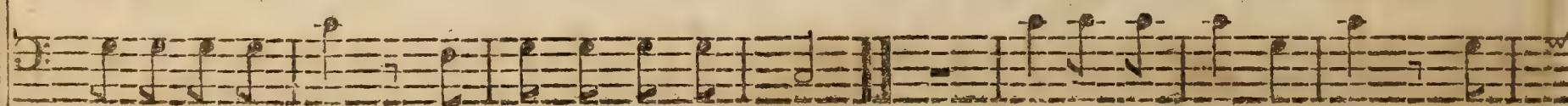
*Cres.**Forte.*

God supplies, Strong in the strength which God supplies, Strong in the strength which God supplies, Thro'

*Con Spirito.*

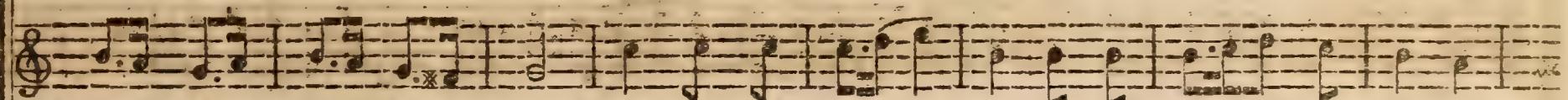
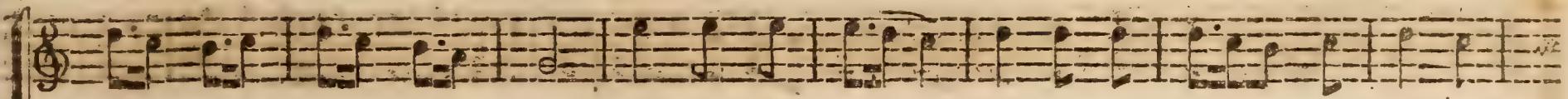
his e - ter - nal son. Thro' his e - ter - nal son.

Strong in the Lord of hosts, And



Christian Soldier. Continued.

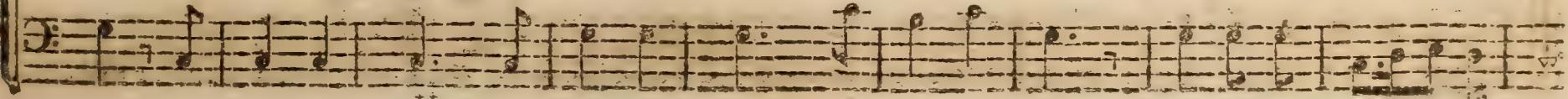
57



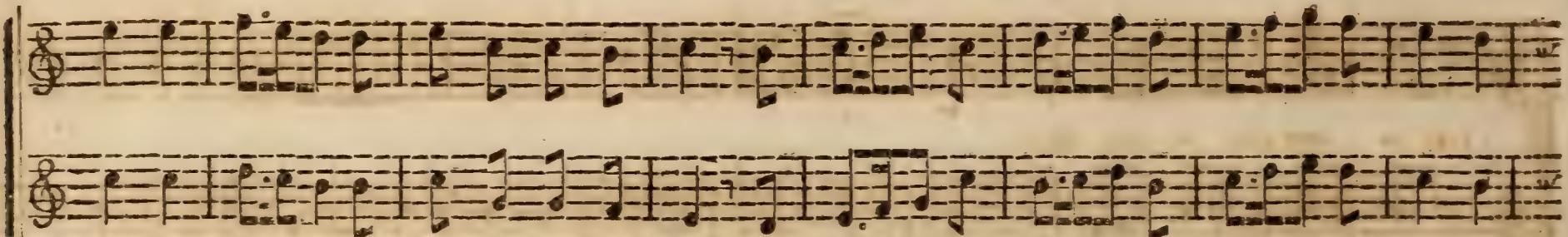
in his mighty pow'r, Strong in the Lord, Strong in the Lord, the Lord of



hosts, And in his mighty, in his mighty, mighty pow'r; Who in the strength of



Christian Soldier. Continued.



Jesus trusts, Is more than conqueror, Is more, Is more, Is more than conquer-



Molto.



Stand then, in his great might,

And



or, Is more than conqueror.

With all his strength endu'd,



Christian Soldier. *Continued.*

59

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six horizontal lines of music, each starting with a clef (G, F, C), a key signature, and a common time signature. The vocal parts are in soprano, alto, and bass clef, while the piano part is in bass clef. The lyrics are written below the vocal parts. The first two lines of music are as follows:

Soprano: take to arm you for the fight
Alto: The pan - o - ply of God. And take to arm you
Bass: (part mostly obscured by the piano staff)

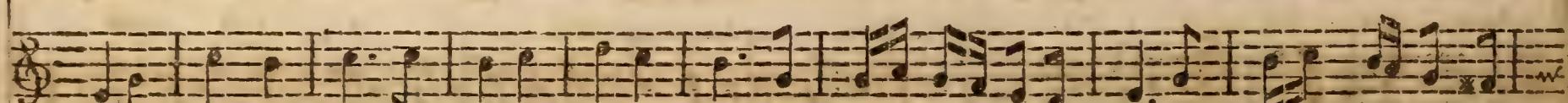
The third line of music begins with a piano staff, followed by the three vocal parts:

Piano: (part mostly obscured by the vocal staves)
Soprano: for the fight, The pan - o - ply of God. And take to arm you for the fight The
Alto: (part mostly obscured by the vocal staves)
Bass: (part mostly obscured by the vocal staves)

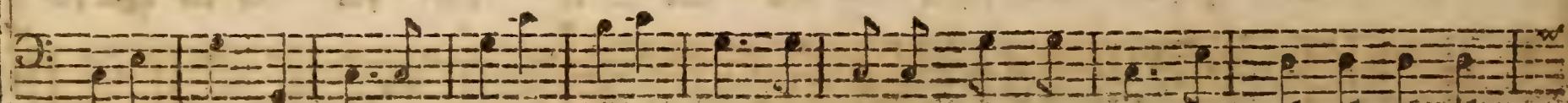
Christian Soldier. Continued.

Forte.

pan - o - ply of God. The pan - o - ply, The pan - o - ply of God. The pan - o - ply of God. That



having all things done, and all your conflicts past, That hav - ing all things done, and all your conflicts



Christian Soldier. *Continued.*

61



past, You may o'ercome, You may o'ercome, thro' Christ a - lone, thro' Christ alone, And stand secure at



tr



last. And stand se - cure at last. And stand secure at last, stand secure at last.



Lexington. C. M.

The musical score consists of four staves of handwritten notation. The first three staves are in common time (indicated by a '3' over a '4') and the fourth staff is in 2/4 time. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The lyrics are written below the staves, corresponding to the music. The first two staves have identical lyrics, while the third and fourth staves have different lyrics.

These glori - ous minds show how bright they shine! Whence all their bright ar ray? How

came they to the hap - py seats Of ev - er - last - ing day?

An Anthem, from the 125th Psalm.

63

Pia.

Forte.

Pia:

They who put their trust in the Lord, They who put their trust in the

They who put their trust in the Lord,

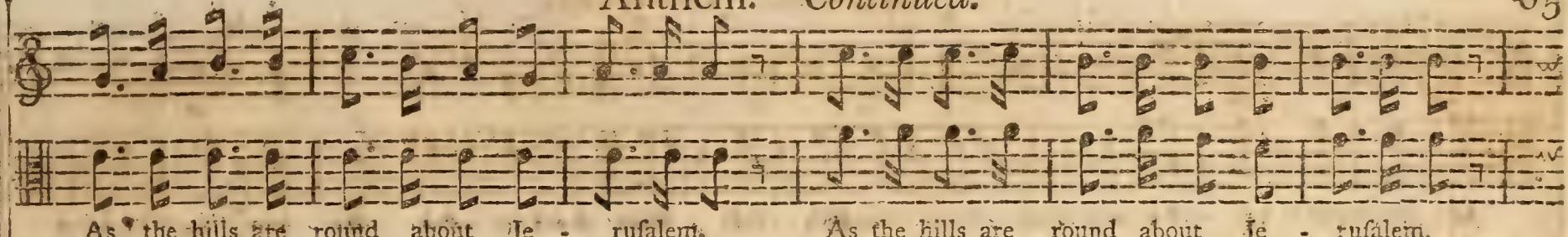
Lord, shall be as mount Zion, even as mount Zi-on; Which cannot be re-mov'd, Which cannot

Anthem. Continued.

be re - mov'd, but standeth fast, but standeth fast, But standeth fast for ever, but standeth
fast for ever, but standeth fast for ever: As the hills are round about Je - ru - salem;

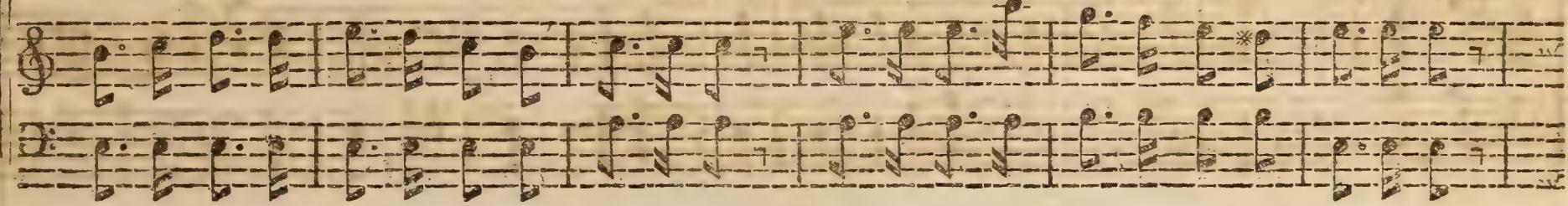
Anthem. Continued.

65



As the hills are round about Je - rusalem,

As the hills are round about Je - rusalem.



Even so, Even so, Even so standeth the Lord;

Even so, Even so



I

Anthem. *Continued.*

A musical score for two voices. The top voice is in soprano C-clef, and the bottom voice is in bass F-clef. Both voices are in common time. The music consists of a series of eighth and sixteenth note patterns. The lyrics are: "standeth the Lord round about his people, Even so, Even so standeth the Lord".

Pia.

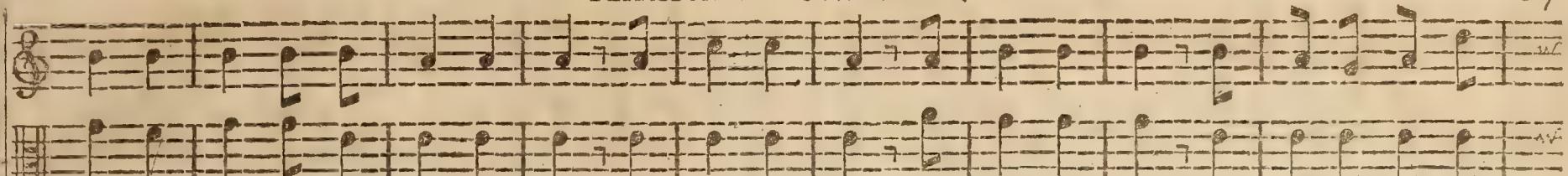
For.

A musical score for two voices. The top voice is in soprano C-clef, and the bottom voice is in bass F-clef. Both voices are in common time. The music consists of a series of eighth and sixteenth note patterns. The lyrics are: "round about his people, Round about his people from this time forth for - ev - er, from this time".

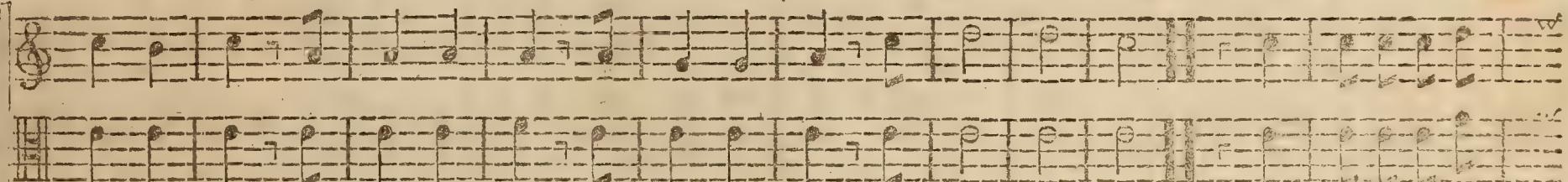
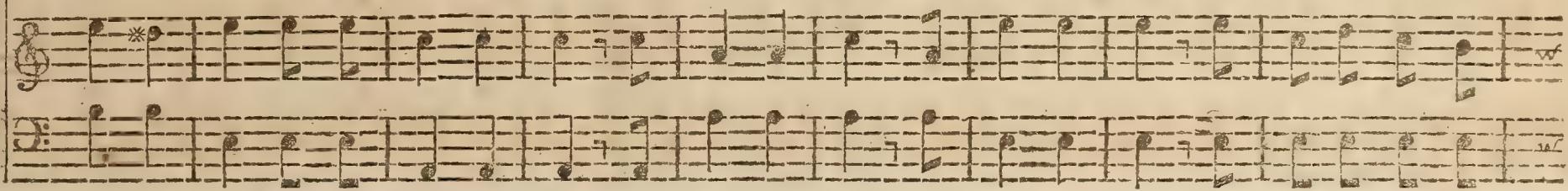
A musical score for two voices. The top voice is in soprano C-clef, and the bottom voice is in bass F-clef. Both voices are in common time. The music consists of a series of eighth and sixteenth note patterns. The lyrics are: "round about his people, Round about his people from this time forth for - ev - er, from this time".

Anthem. *Continued.*

67



forth for - ev - er, for - ev - er - more, for - ev - er - more, for - ev - er - more, From this time forth for -

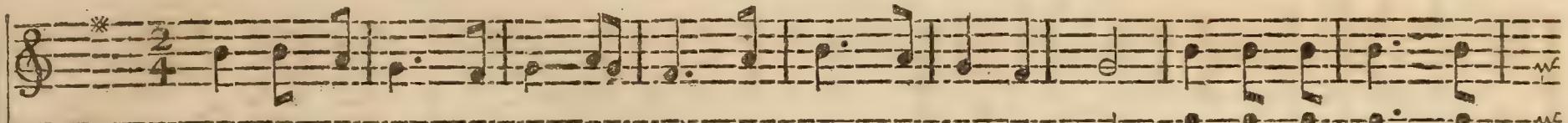


ev . er - more, for - ev - er - more, for - ev - er - more, for - ev - er - more. Praise God from whom all

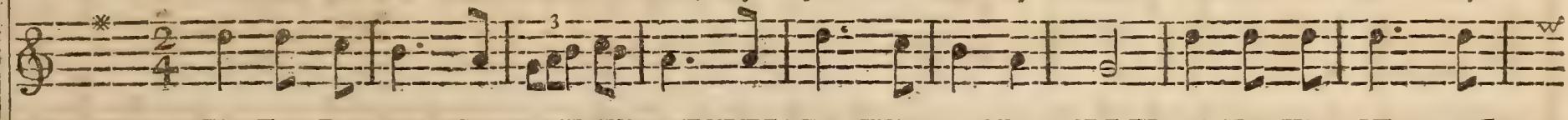


Anthem. Continued.

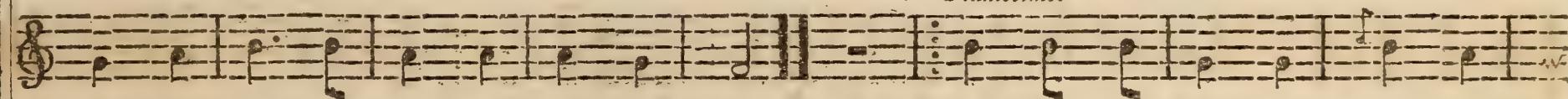
blessings flow, Praise him all creatures here below; Praise him above, th' angelic host, Praise the Father, praise the Son,
praise the Ho-ly Ghost. Praise the Father, praise the Son, praise, praise the Holy Ghost.



Dearest of all the names a - bove, My Je - sus and my God! Who can re - sist thy



Pianissimo.



heav'ly love, Or tri - flie with thy blood? Tis by the mer - its of thy



Sandwich. Continued.

Pia.

A handwritten musical score for piano (Pia.). The score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and common time. The bottom staff begins with a bass clef and common time. Both staves feature a mix of solid note heads and open note heads with stems, along with various rests.

death, The Fath - er smiles a - gain, Tis by thine inter - ced - ing breath, The spirit

A handwritten musical score for piano (Pia.), continuing from the previous page. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and common time. The bottom staff begins with a bass clef and common time. Both staves feature a mix of solid note heads and open note heads with stems, along with various rests.

For.

A handwritten musical score for piano (For.), continuing from the previous page. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and common time. The bottom staff begins with a bass clef and common time. Both staves feature a mix of solid note heads and open note heads with stems, along with various rests.

dwells with men. Tis by thine in - ter - ced - ing breath, The spir - it dwells with men.

A handwritten musical score for piano (For.), continuing from the previous page. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and common time. The bottom staff begins with a bass clef and common time. Both staves feature a mix of solid note heads and open note heads with stems, along with various rests.

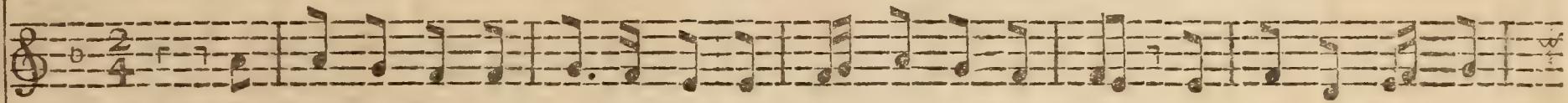
A handwritten musical score for piano (For.), continuing from the previous page. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and common time. The bottom staff begins with a bass clef and common time. Both staves feature a mix of solid note heads and open note heads with stems, along with various rests.

Triumph. Psalm 144th. Dr. Watts. C. M. 3 Verses.

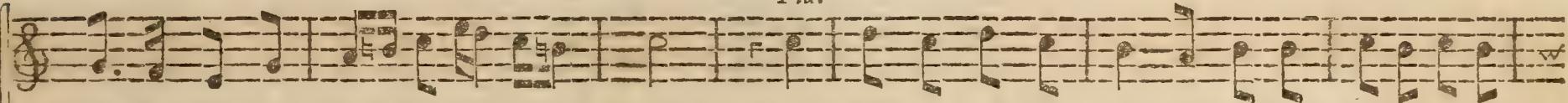
71



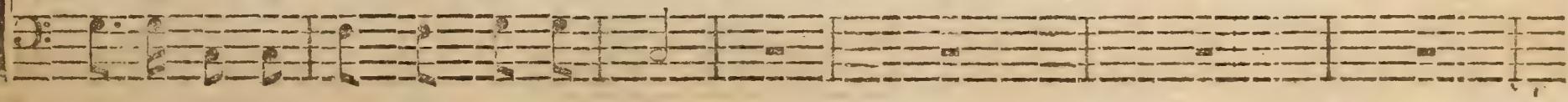
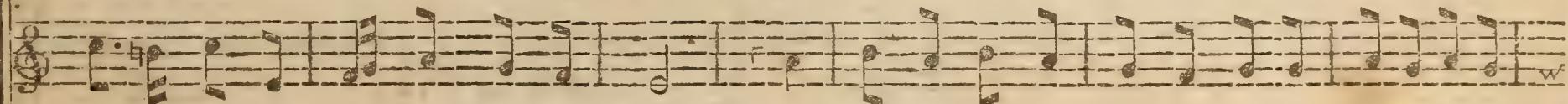
For ever blessed be the Lord, My Saviour and my shield, For ev - er blessed



Pia.



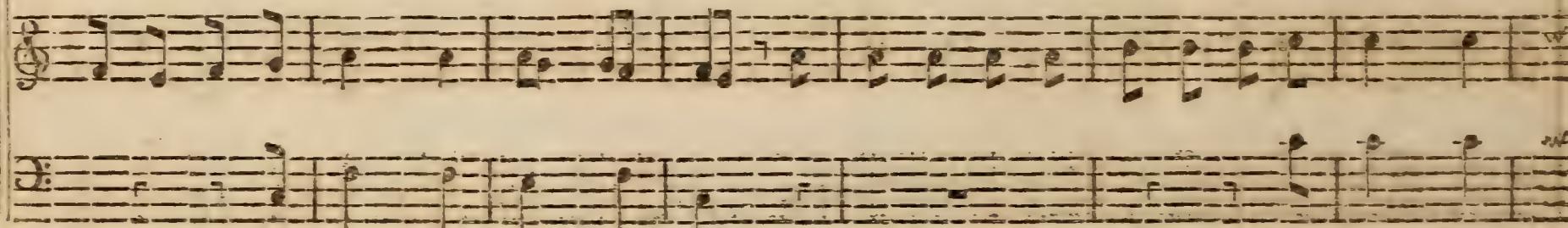
be the Lord, My Saviour and my shield; He sends his spirit with his word, He sends his spirit



Triumph. Continued.

*Forte.**Pia.**Cres.**Forte.*

with his word, To arm me for the field. He sends his spir - it with his wortd, To arm me



for the field. To arm me for the field.

When sun and hell their force u - nite, He makes, he



Triumph. *Continited.*

73



makes my soul his care, When sin and hell their force u - nite, He makes, he makes my soul his care, Instructs me



in the heav'ly fight, And guards; and guards me thro' the war. Instructs me in the heav'ly fight, And guards, and



K

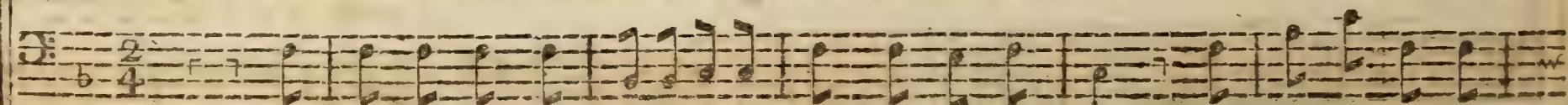
Triumph. Continued.



guards me thro' the war. Instructs me in the heay'nly fight, And guards, and guards me thro' the war.



A friend and helper so divine, Doth my weak courage raise; A friend and helper



Triumph. Continued.

75

so divine, Doth my weak courage raise; He makes the glorious vic'try mine; And his shall be the

praise. He makes the glorious vic'try mine, And his shall be the praise. He makes the glorious

praise.

praise.

He makes the glorious, makes the glorious

Triumph. Continued.

vict'ry mine, And his shall be the praise. He makes the glorious,

. He makes the glorious, makes the glorious vict'ry mine, And his shall be the praise. He

vict'ry mine, And his shall be the praise. He makes the glorious &c. He

makes the glorious vict'ry mine, And his shall be the praise. And his shall be the praise.

makes the glorious &c.

makes the &c.

And his &c.

And his &c.

New Year. H. M.

77

A handwritten musical score for four voices (SATB) in common time. The music consists of six staves of music with lyrics underneath. The first two staves begin with a treble clef, a bass clef, and a soprano clef respectively. The third staff begins with a bass clef. The fourth staff begins with a soprano clef. The fifth staff begins with a bass clef. The sixth staff begins with a soprano clef. The lyrics are as follows:

The Lord of earth and sky, The God of ages, praise, Who reigns en -

Who lengthens out, Who

thron'd on high, Ancient of end - less days; Who

Who lengthens out our trials here, Who

New-Year. Continued.

lengthens out our trials here, And spares us yet anoth - er year. And spares us yet anoth - er year.
 lengthens out our trials here,
 lengthens out our trials here,

And spares &c.
 And spares &c.

Dedham. C. M.

To God I cry'd with mournful voice, I sought his gracious eat, In the sad

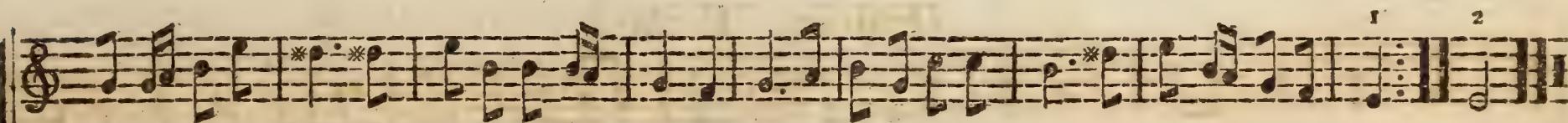
Dedham. *Continued.*

79



day when troubles rose, And fill'd the night with fear.

Sad were my days, and dark my nights, My



soul refus'd relief; I thought on God the just and wise, But thoughts increas'd my grief. But thoughts increas'd my grief.



An Anthem. For a Charity-Meeting.



Blessed is he who con - sid - er - eth the poor, the poor and needy.



Blessed is he who con - sid - er - eth the poor, the poor and needy.

The



Anthem Continued.

81

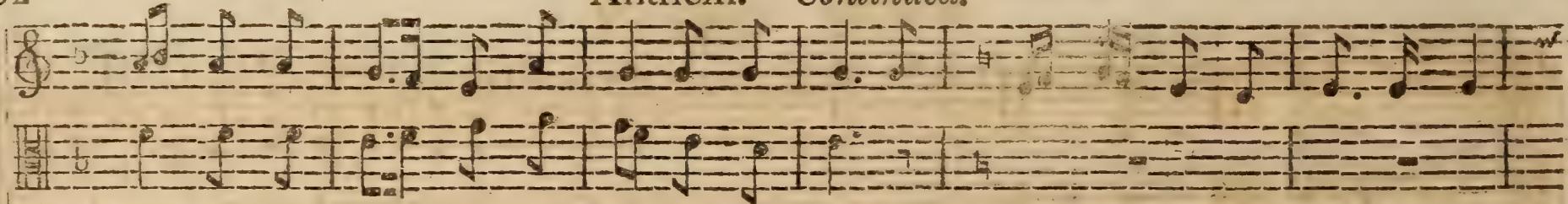
The Lord will de - liv - er him, The Lord will de - liv - er

Lord will de - liv - er him,

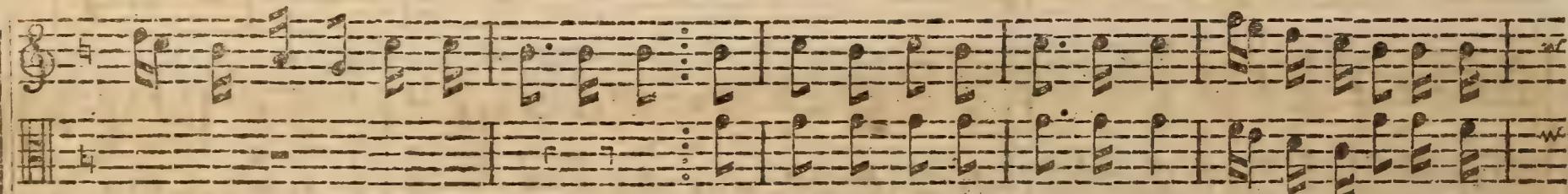
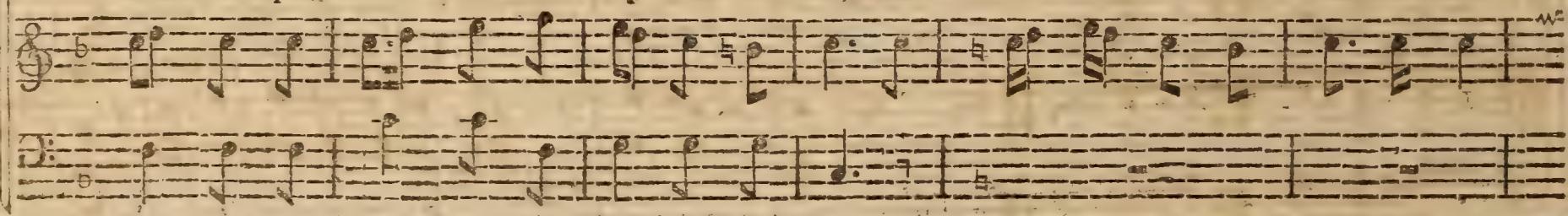
him in the time of trouble.

The Lord will preserve him and keep him a - live. The

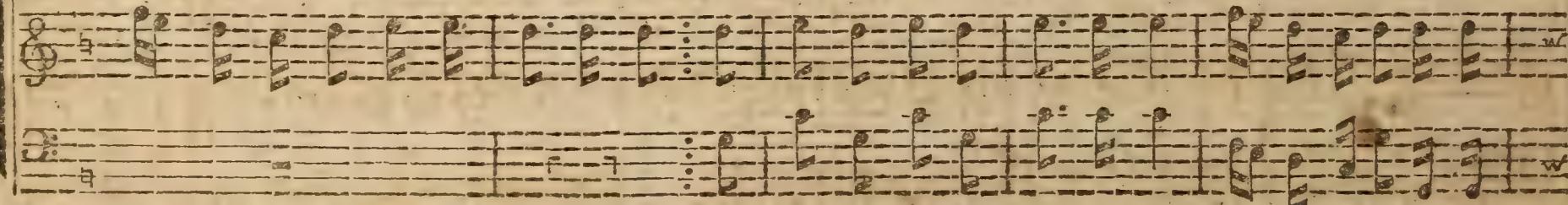
Anthem. Continued.



Lord will pre - serve him and keep him a - live; And he will not de - liv - er him



in - to the will of his en - emies. And he will not deliv - er him into the will of his



Anthem. Continued.

83

en - emies. The Lord will comfort him up-

The Lord will comfort him,

on the bed of languishing. The Lord will comfort him up . on the bed of languishing.

Anthem. Continued.

Moderato.

God wil secure his peace be - low, Pro - nouncing all his sins for - giv'n; And

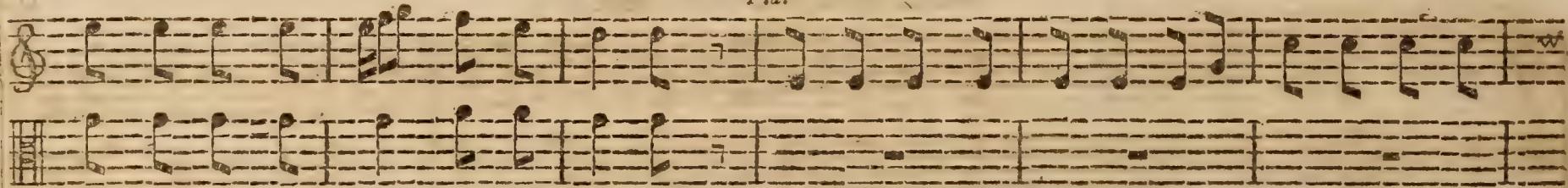
when death gives the fa - tal blow, Receive the spot - less soul to

Anthem. Continued.

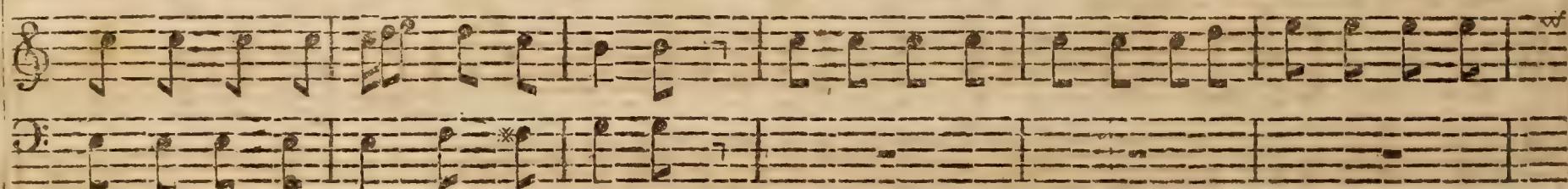
85

heav'n. And when death gives the fa - tal blow, Receive his spot - less

soul to heav'n. Cast thy bread up - on the waters, Cast thy bread up - on the waters, And

Anthem. *Pia.* Continued.

af - ter many days thou shalt find it. Cast thy bread up - on the waters, Cast thy bread up -



Forre.

Pia.



on the waters, and after many days thou shalt find it.

After many many

Forte. Anthem: *Continued.*

87

Musical score for three staves (Treble, Bass, and Alto) in common time. The music consists of two measures. The lyrics are: "After many ma - ny days thou shalt find it. days thou shalt find it."

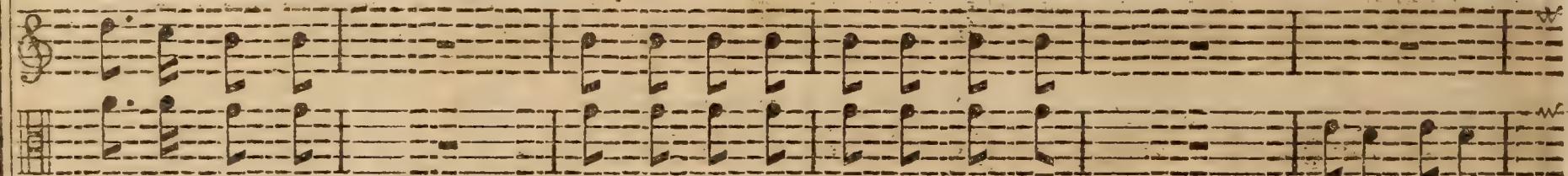
Spiritoſo.

Pia.

Cres.

Musical score for three staves (Treble, Bass, and Alto) in common time. The music consists of four measures. The lyrics are: "Hal - le - la - jah, Hal - le - lu - jah, Hal - lelujah, Hal - le - lu - jah, Halle - lu - jah,"

Anthem. Continued.

*Forte.**Con Spirito.**Pia.**Cres.*

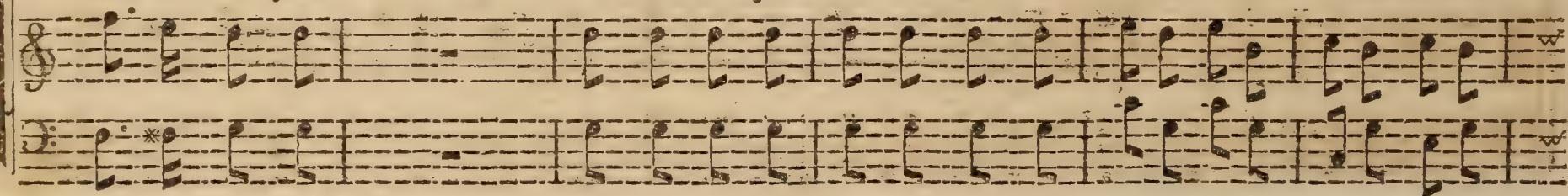
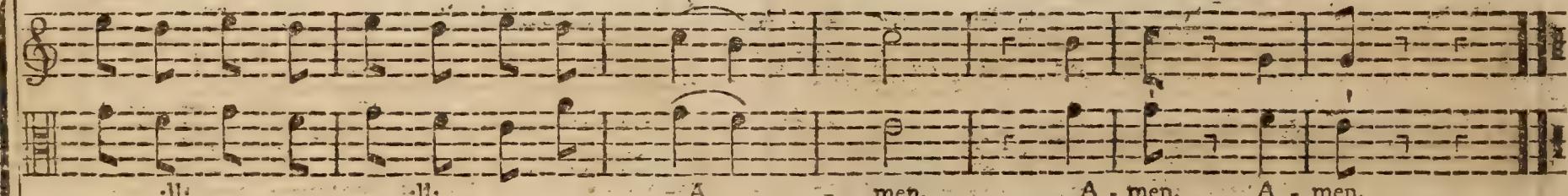
Hal - le - lu - jah,

Hal - le - lu - jah

ill:

ill:

ill:

*Forte.**Slow.*

ill:

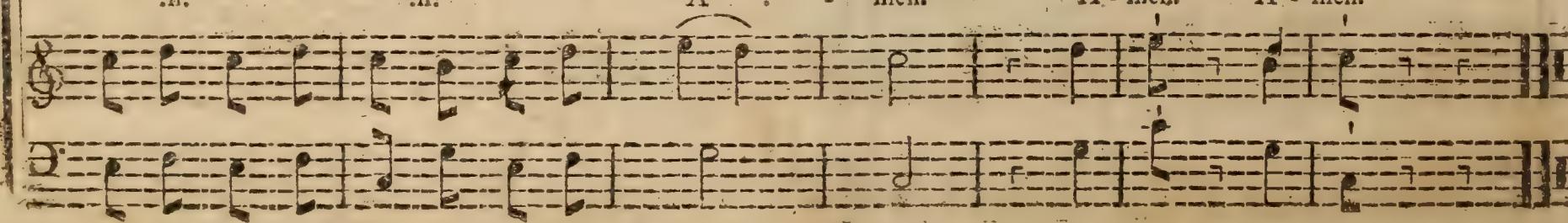
ill:

A

men.

A - men.

A - men.



Allegro. Moderato.

Plainfield. C. M.

Let him to whom we now belong, His sov'reign right af - fert, And take up ev'ry

Loud.

thankful song, And ev'ry loving heart.

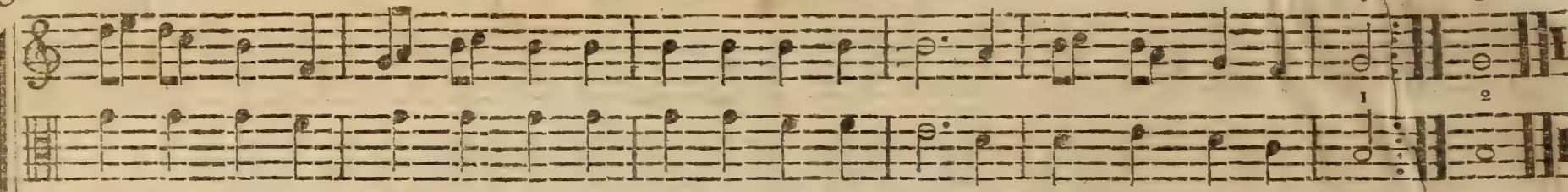
He justly claims us for his own.

The

Who bo't us with a price!

M

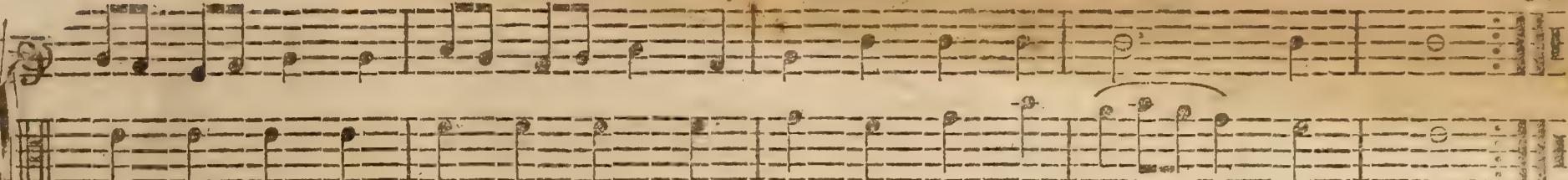
Plainfield. Continued.



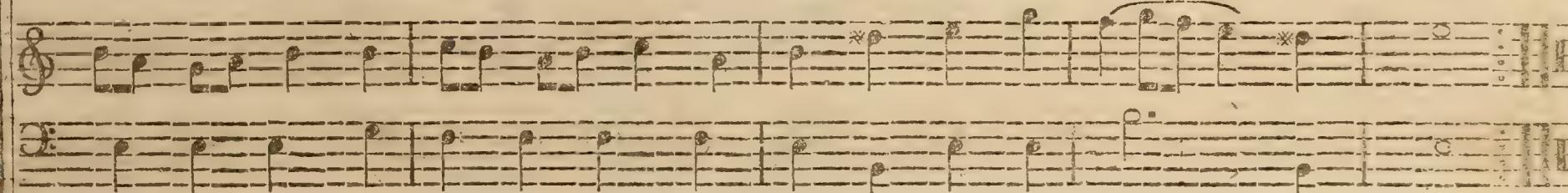
Raynham. P. M.

Ah! whither shall I go, Burden'd and sick and faint? To whom should I my

Inconstancy. Continued.



with the same un - hap - py dart, Which Oh ! too oft - en wounds my heart.



Madbury. P. M. Psalm 93. Dr. Watts.



The Lord of glory reigns; he reigns on high; His robes of state are strength and majes -



Madbury. *Continued.*

ty; This wide cre - a - tion rose at his command; Built by his word and establish'd by his

hand: Long stood his throne e'er he began cre - a - tion, And his own Godhead was the firm foun - da - tion

Attleborough. P. M.

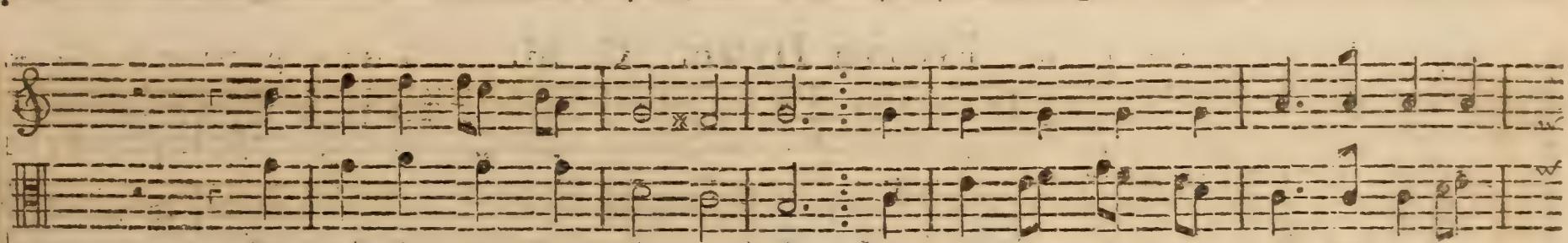
97



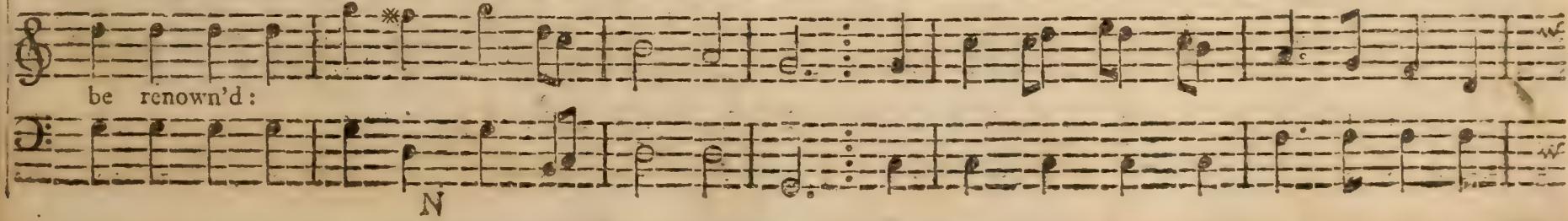
That man is blest who stands in awe Of God, and loves his sacred law;



His seed on earth shall



His seed on earth shall be renown'd: His house, the seat of wealth, shall be An



be renown'd:

N

Attleborough. *Continued.**Forte.**Pia.*

inexhausted trefu - ry, And with successive honors crown'd. And with successive honors crown'd.

Evening Hymn. C. M.

All praise to him who dwells in bliss, Who made both day and night; Whose

Evening Hymn. Continued.

99

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are written on three staves, and the piano part is on a single staff below them. The vocal parts consist of three measures each, followed by a repeat sign and another three measures. The piano part consists of four measures. The music is in common time, with various note heads and stems. The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef.

throne is darkness in th' abyss, Of uncre - a - ted light, Each thought and

Pia.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are written on three staves, and the piano part is on a single staff below them. The vocal parts consist of three measures each, followed by a repeat sign and another three measures. The piano part consists of four measures. The music is in common time, with various note heads and stems. The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef.

deed his piercing eyes, With strictest search fur - veys; The deepest shades no

100

Evening Hymn. Continued.

*Forte.**Fortissimo.*

more disguise, The deepest shades no more disguise, Than the full blaze of day.

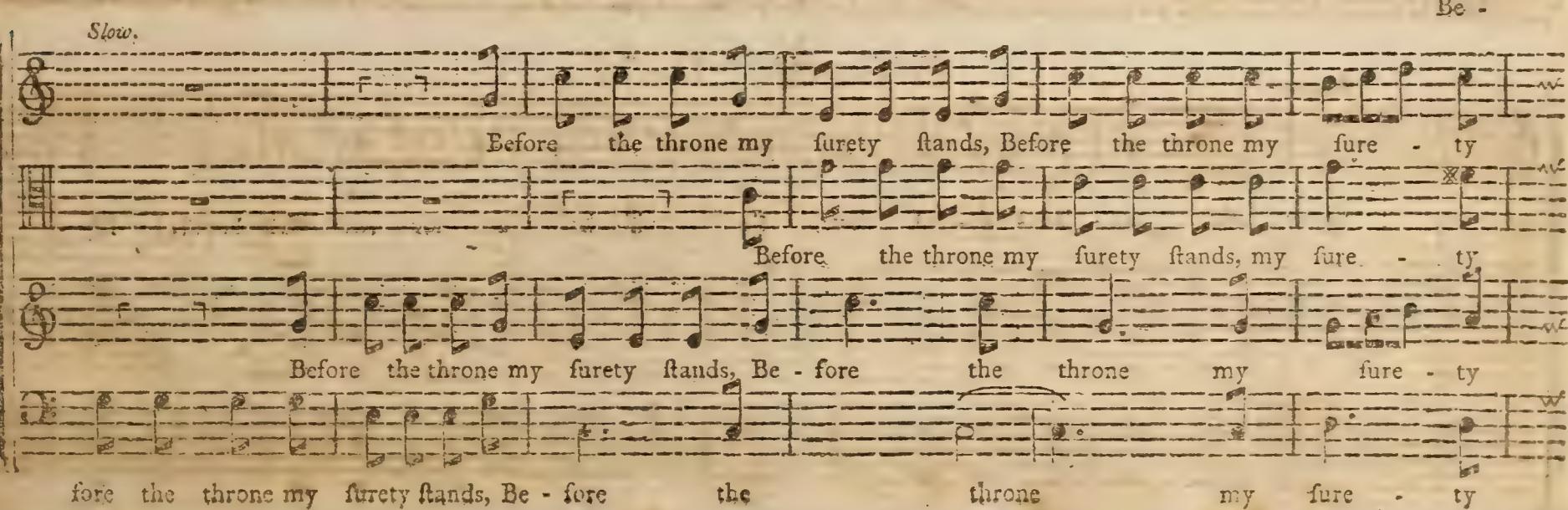
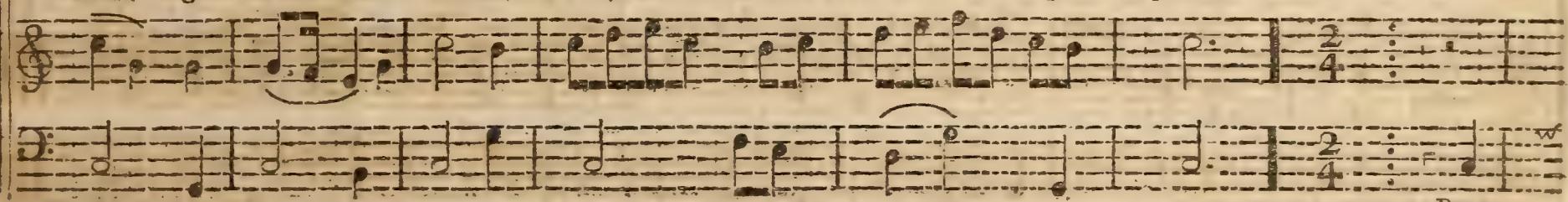
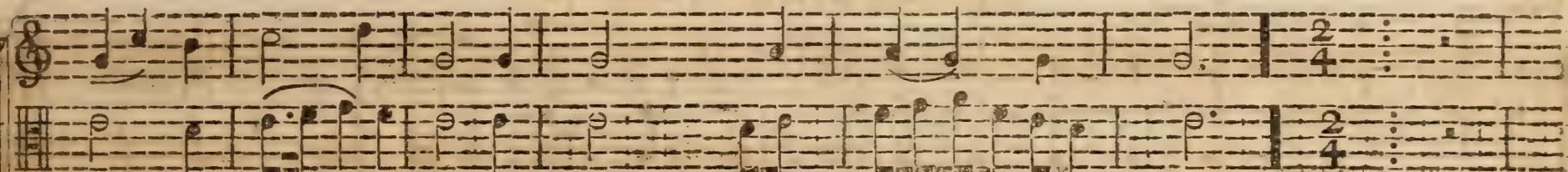
Pembroke. H. M.

Slow.

A - rife, my soul a - rife, Shake off thy guil - ty fears, The

Pembroke. *Continued.*

101



fore the throne my surety stands, Be - fore the throne my sure - ty

Pembroke. *Continued.*

stands;
stands; My name is written on his hands, My name is
stands;
stands;

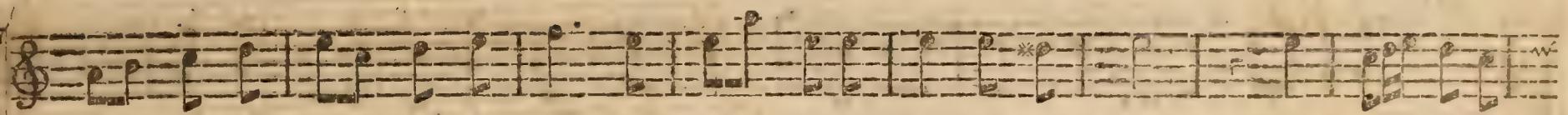
York.

Moderate.

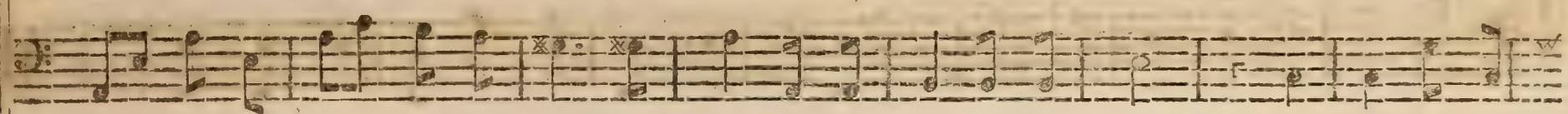
Come holy, ce - lef - ti - al dove, To vif - it a for - row - ful breast, My -

York. *Continued.*

103



bur - then of guilt to remove, And bring me af - fur - ance and rest: Thou on - ly hast



pow'r to re - lieve. A sinner o'er - whelm'm with his load; The sense of ac - cept - ance to



York. Continued.

give, And sprinkle his heart, And sprinkle his heart, And sprinkle his heart with thy blood.

Vienna. P. M.

O thou God of my sal - va - tion, My re - deemer from all sin, Mov'd to this by

Vierina, Continued.

105

Pia.

Cres.

great com - pas - sion, From thy pi - ty felt within ; I will praise thee ; I will

Forte.

Pia,

Forte.

praise thee ; I will praise thee ; Where shall I thy praise begin ? Where shall I thy praise be - gin ?

Light of life, se - raphic fire, Love di - vine thyself impart! Ev'ry fainting
soul inspire, Shine in ev - 'ry drooping heart; Ev'ry mournful sinner cheer:

Hallowell. Continued.

107

Musical notation for Hallowell, Continued. The music consists of two staves of eight measures each, written in common time with a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The first staff ends with a double bar line and repeat dots, indicating it is the beginning of a verse.

Scatter all our guilty gloom! Son of God, appear, appear! To thy human temples come,

Sunderland. H. M.

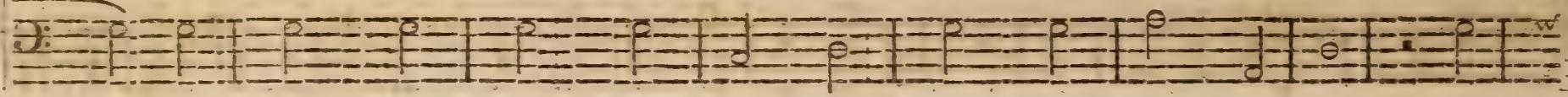
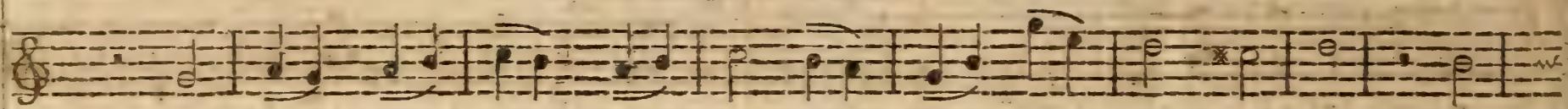
S. Holyoke.

Musical notation for Sunderland, H. M. The music consists of three staves of eight measures each, written in common time with a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The first staff ends with a double bar line and repeat dots, indicating it is the beginning of a verse.

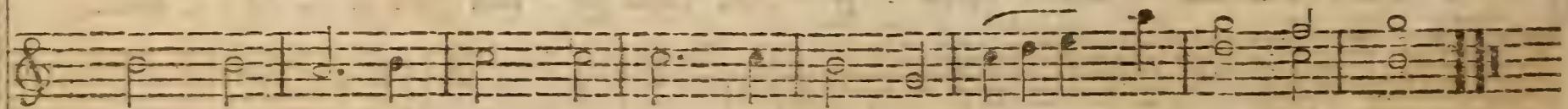
Awake, our drow - sy souls, Shake off each sloth - ful band;

Sunderland. *Continued.**Spirito.*

The wonders of this day, Our noblest songs demand. Auf-



picious morn! Thy bliss - ful rays Bright seraphs hail In songs of praise.



Jameston. L. M.

109

O, thou who hear'st when sin - ners cry, Tho' all my crimes before thee lie, Be .

hold me not with an - gry look, But blot their mem - 'ry from thy book. Cre .

hold me not with an - gry look, But blot their mem - 'ry from thy book. Cre .

hold me not with an - gry look, But blot their mem - 'ry from thy book. Cre .

Jameston. *Continued.*

ate my nature pure within, And form my soul averse from sin;
 Let thy good spirit
 Let thy good spirit ne'er depart, Let
 Let thy good spirit ne'er depart, Let thy good spirit,
 1 2
 thy good spir - it ne'er depart 1 2
 ne'er de - part, ne'er depart, Nor hide thy presence from my heart, Nor hide thy presence from my heart.
 thy good spirit ne'er depart, 1 2
 thy good spirit ne'er depart,

Andante.

Doxology.

S. Holyoke.

111

Now unto him, Of whom and thro' whom and to whom are all things; Be glory for -

ever, Be glory be glory for - ever, A - men, A - men.

Be glory be glory be glory for - ever,

Be glory be glory be glory for - ever,

I N D E X.

N. B. ✕ denotes the Major, and ♭ the Minor Key.

ATTLEBOROUGH,	P. M.	97	✉ Ispahan,	C. M.	36	✉ Sandford,	C. M.	54
Berwick	C. M.	21	✉ Jameston,	L. M.	109	✉ Shenandoah,	C. M.	41
Brentwood,	S. M.	24	✉ Lexington,	C. M.	62	✉ Shirley,	L. M.	37
Burlington,	C. M.	39	✉ Lytchfield,	C. M.	34	✉ Somersworth,	C. M.	15
Christian Soldier,	S. M.	55	✉ Madbury,	P. M.	95	✉ Swansey,	C. M.	33
Concord,	C. M.	22	✉ Mansfield,	C. M.	30	✉ Sunderland,	H. M.	107
Dedham,	C. M.	78	✉ Moravia,		14	✉ Templeton,	L. M.	19
Doxology		111	✉ Newton,	L. M.	32	✉ Triumph,	C. M.	71
Evening Hymn,	C. M.	98	✉ New Year,	H. M.	77	✉ Vienna,		103
Falmouth,	S. M.	9	✉ Northfield,	H. M.	11	✉ Weston,	C. M.	35
Gorham,	C. M.	25	✉ Plainfield,	C. M.	89	✉ Wilton,	S. M.	10
Hamilton,	L. M.	20	✉ Pembroke,	H. M.	100	✉ York		102
Harvard,		17	✉ Raynham,	S. M.	90			
Haverhill,	C. M.	48	✉ Rockingham,	L. M.	26			
Hallowell,	P. M.	106	✉ Royalston,	H. M.	12			
Inconstancy,	L. M.	92	✉ Sandwich,	C. M.	69			

ANTHEMS.

- They who put their trust in the Lord, 63.
Blessed is he who considereth the poor, 80.

